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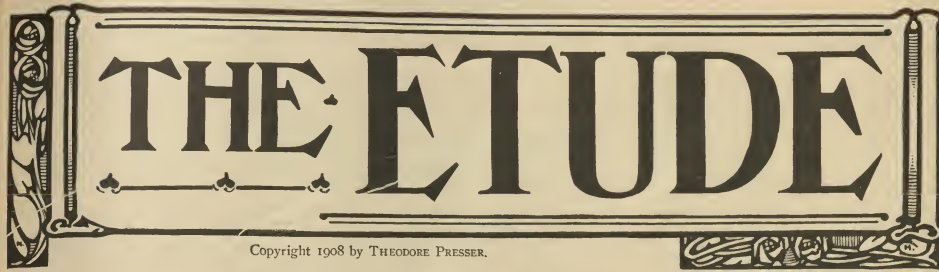
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Vol. XXVI.

PHILADELPHIA, PA., JULY, 1908.

No. 7.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatius.

HAVE you thought about your business for
next year? Are you planning a campaign
to secure pupils now? Or are you waiting
to take the flotsam and jetsam, when the Autumn
months come?

The Summer is the time to solicit patronage for
the Fall. If you send out one little circular and
fail to secure pupils in the Fall don't proclaim that
"advertising" is worthless. You should keep your
patrons continually informed of your activities and
preparations for the next year. This may be done
in several ways.

A printed circular and other announcements are
desirable but not sufficient. By means of letters,
personal calls and picture postal cards you should
show your pupils that you have not forgotten them
and that your interest is continuous.

If you do not keep your old pupils you will have
difficulty in building up a successful business. Securing
new pupils is another matter. If the new pupils
you desire are not familiar with your work in the
past you should make them familiar by means of a
modest but effective circular describing your work.
Be direct and engaging without exaggeration or
bombast.

Every teacher should have a list of names of
prospective pupils. The best way to secure such a
list is through continual advertisement in first-
class daily papers and musical magazines. Preserve
the list of names of those who reply to your adver-
tisement very carefully. The response indicates
the writer is interested in you. Business houses
value such names very highly. The applicant
should receive frequent circulars from you.

Don't be discouraged if you send circulars to
such prospective pupils and fail to receive an im-
mediate reply. Sometimes a pupil who has received
circulars for five years or more finally resolves to
patronize the progressive and persistent teacher.
These methods should be supplemented with dis-
criminate personal letters and, in the case of friends,
personal calls.

THE radical difference in the modern style of
composition from the old should be recog-
nized by all progressive teachers and
students. It is obviously necessary to devise new
methods of study, new means of technical develop-
ment, new appreciations of the necessity for care-
ful phrasing and the proper mental conception of the
beautifully intertwined melodies which compose our
modern tonal fabrics.

In many ways Strauss, Debussy and Reger are

nearer to Bach and Palestrina than they are to the
more recent composers. Mozart, Mendelssohn, Bee-
thoven or Schubert. The polyphonic character of
Bach's music makes it the best possible preparatory
course leading to a comprehension of our modern
masters. Clementi, Cramer and Czerny might
have sufficed for students who would play Mozart,
Haydn or Beethoven, but for the composers of the
present day we need Bach, Bach, Bach. Chopin
saw this necessity very clearly and practiced Bach
before concerts at which he played his own (Chop-
in's) compositions exclusively.

An understanding of Bach will help the student of
any composer of any age, but the radical tendency
of present day writers towards free polyphony makes
the study of Bach imperative. M. V. White, in his
recently published "Harmony and Ear Training,"
aptly describes the difference in style thus:

"The trend of modern music makes the harmoni-
zation of melodies an ungrateful subject, for it seems
that the 'Melodization of Harmony' is a sponta-
neous growth of modern composition. A melody by
Mozart, Haydn or Beethoven may be harmonized
by a student with a harmonic result closely akin
to that attained by the composer, but the harmoni-
zation of a melody by Wagner, Strauss, Grieg,
Franck, MacDowell or other composers would have
little if any appreciable relation to the harmoniza-
tion as seen in these composers' works."

NO one needs optimism more than the musi-
cian. Samuel Johnson, the somewhat sour
and sordid English author, wrote: "The
habit of looking upon the bright side of things is
worth far more than a thousand pounds a year."
No man is ever a success in life if he is not an
optimist, for what matters money, fame and adula-
tion if you have not real happiness?

Can you imagine a more dismal figure than Carlyle
with his vast literary accomplishments and dis-
astrously bitter and pessimistic disposition? We
musicians can all be optimists if we will. If you
have tried and failed you do not live in the land
of fresh air, plentiful rest, wholesome food and
health-giving exercise. The composer Wolf, who
recently died, was extremely pessimistic, as have
been many musicians. Had they been optimistic
their musical productivity would no doubt have been
greatly increased.

Optimism does not mean an idiotic trust in ven-
tures which are at best dreams of impossible pros-
perity. It means the ability to meet difficulties and
even disaster with a stout heart and the smile that
wins. If your teaching season is bad, don't despair—
look on the bright side of your many evident ad-
vantages and work for more business. Think of the
successful men you know. Are they not mostly
always optimists?

WHEN chairs with back-rests were first in-
troduced in Ancient Rome they were used
exclusively by the women. It was thought
effeminate for a man to sit in a chair with a back.
The Roman man was supposed to have back muscles
so strong that a back to a chair would seem absurd.

The backless chair of modern times is the piano
stool. Unfortunately our systems of physical educa-
tion are not employed extensively enough to
give our children backs that do not require a sup-
port. To oblige a child to sit upon a backless piano
stool, as hard as a miser's conscience, and practice
for two hours, or even one hour, continuously, is
little less than a torture worthy of a
Torgueman. You, who have never undergone
this punishment, have only to think of your expe-
riences on a circus bench to realize what the child
undergoes. No wonder the little ones long for free-
dom from the practice hour.

Let us have shorter practice periods and more of
them. Until our children have Roman backs let us
have chairs with comfortable back-rests and not
the uncomfortable piano stool.

THE art of expressing ideas in correct, force-
ful, comprehensible and attractive language
is one which every musician should acquire.
Have you ever tried to write your opinions? If not,
you may not realize the extent to which you have
cultivated this art.

There are thousands of fine musicians who have
not been successful solely because they have never
classified their fund of musical knowledge so that
it becomes available at any moment. No one can
do this for you. You must do it yourself.

You may not be aware of the disjoint, muddled
and indefinite condition of your musical acquisitions.
The method of putting one's ideas upon paper re-
veals your weaknesses in a glance. It is not a dif-
ficult process to acquire, but it requires constant prac-
tice. It is said that if Victor Hugo stopped writing
for any considerable time, he was able to resume
only with great difficulty. The musician who will
read works like Arlo Bates' "Talks on Writing
English," Barrett Wendall's "English Composition,"
and Johnson's "Alphabet of Rhetoric," and then
think, "I will do this for the Playroom," and if
thinking will develop in a most gratifying manner.

It not infrequently happens that these articles
are salable. Musical papers are always very glad
to get really fine material. Thousands of pages of
manuscript are investigated to get one good thought
expressed, and suitable to the requirements of musi-
cal magazines. There are musicians innumerable
who devise new and original plans of study that are
of value to the world.

THE MID-SUMMER PRACTICE HOUR.

BY ERNST VON MUSSELMAN.

When a physician discovers a new method of treating a disease humanity prompts him to publish it to the world. The reputation he acquires through publication becomes part of his professional acquisitions. It makes him more valuable to the world and his fee for services almost invariably rises accordingly. Even if you do not find a market for articles you have at least had the advantage of expressing your ideas and appraising your ability in this direction.

Don't be discouraged if your first article is returned to you. The writer studied, wrote and contributed regularly to musical magazines for many years before one article was accepted.

"THAT is best which liest nearest. Shape from that thy work of Art," sings Longfellow. Have you availed yourself of every present opportunity or are you looking into the dim future for illusory success? Right in your music cabinet, right in this very copy of *THE ETUDE* there may be the materials for your development. Materials far more valuable than those beyond your reach at present.

The Editor recently spent an afternoon in a village near the Hudson River and heard a lady exclaim: "Some of the things I am going over to see the Palisades. I have lived here five years and in the meantime I have been to Europe and to Yellowstone Park, but I have never seen the tops of the Palisades." This wonderful natural beauty was only three miles distant—three glorious miles through magnificent woods and fields. The speaker had been all over the world, but had never seen the beauty at her own doors.

Sit down now and make a list of the pieces you have. Read *THE ETUDE* thoughtfully every month and secure books upon interpretation, execution and musical history. It makes no difference whether you are in a city mansion or a backwoods log cabin, if you determine to get ahead and have the requisite "gifts," you can begin at once upon "that which liest nearest."

Don't worry about the possibility of not having "gifts." If you had not the "gifts" you would very probably not have the strong inclination. "Gifts" are very often nothing but the fruit of work and intense desire.

"A N ounce of prevention is better than a pound of cure." This truth is easy to realize but difficult to observe.

Many European teachers have told us that in America there is not enough preventative method. They say that we permit our pupils to make mistakes and then set out to correct them. Their theory is that the causes which led to the mistake should never have been permitted to exist. "If there is a troublesome passage in a piece, we should so explain it to our pupils," maintain our European critics, "that the possibility of mistakes in the future is forever removed." European laws and civil ordinances are upon the same basis.

In some parts of Germany you will find an ordinance which will warrant your arrest if you place a flower pot upon the sill of one of the upper windows of a house in such a manner that there is no means of preventing the flower pot from falling or being blown to the street to crown some unfortunate pedestrian. In America we let the flower pot fall, if fate so ordains, and then we stand the possibility of having a distressing lawsuit. Perhaps we do not have enough preventative method. Perhaps we do leave too much for our pupils to find out for themselves.

Whatever may be the faults of our method, it has some cardinal virtues. Most of the very great masters and virtuosos have been men and women who have learned the trick of finding out things for themselves.

The pupil who depends everlastingly upon the teacher for his advancement is almost invariably the pupil who is miles behind in the race.

"A PIANO player, with highly developed technique, but without feeling and without taste, seems to me a little like a man in your execution of the most beautiful thing. One is astonished at the incredible and self-disciplined of his joints; perhaps one is amused thereby, but real aesthetic enjoyment one does not have nor cannot have."—Jedliczka.

By this time many of the conservatories and music schools will have begun to pour forth their annual out-rush of freed students on vacation bent, and many, very many, from that vast army of private teachers will have arranged for the dispersment of their classes, content to drop the curtain upon their past winter's labors with the kindly admonishment to "not forget the practice." It is not without a trace of sadness that one feels in this parting from classes, even though the separation be but a temporary one. However, despite the pangs at heart, to the pupil from a distance does this finale come in a manner that serves to dilate his nostrils with the scent of home and all the excitement attending a home-coming. But there comes a day when all the excitement has passed, leaving in its wake the customary reaction that causes us to remember our winter's labors and to wonder vaguely, "How can I practice?"

Dexterity of the fingers is acquired only by the development and strengthening of the many muscles of hands and fingers, not greatly unlike the training that a superb athlete has undergone. To overtrain one's self and insist upon excessive overwork despite the protesting outcry of Nature mark the approach of dull, listless, mental action, and one's movements degenerate into the lifeless mechanics of an automaton. Therefore, the student who has labored strenuously for his art will find it much to his advantage to forget his duties for a few weeks, when, freed from the mental and muscular overstrain, he may return to his work with a clear brain and added zeal.

Hand Culture and Vacation.

Many ambitious pupils would like to indulge in more out-of-door exercise were it not that they fear a stiffening of the hands. With the assurance that rest away from one's duties is a relief to overstrained brains, nerves and muscles, the only precaution necessary is the avoidance of any pleasure that would tend to bruise the muscles. Following such exercise, it will be found most refreshing to the hands to dip them into alternate basins of warm and cold water, in which has been placed some salt, after which a thorough massage from the base of the hand to the very finger-tips will cause them to fairly tingle with a new life.

The Hours of Work.

There is no consistent reason why one should not be able to do just as good work in the summer season as in the winter. Proof in this assertion rests in the fact that many teachers follow their vacation almost the year through. Naturally one does not feel that crisp energy that is his during the cold season, and the calls of the pure air and the fresh breeze from the keyboard for favoritism, but a lessening of one's hours is the only needful remedy. In complete accordance to the season it is obviously one's desire to turn from the heavier to the brighter and happier side of his repertoire, and the sparkling studies of Chopin and like compositions are dear to us if for no other reason than their vivid portrayal of the flowers and birds and beautiful landscapes.

"Maximum benefit from minimum time" should be the rule of the summer worker. He should not handle a gigantic array of heavy work to go over each day, but divide it as much as possible over several days. For one's study periods it is well to appoint the early and late hours of the day, noting well that all windows are thrown wide to the breeze. For the sake of convenience, we will designate these periods as First and Second.

During the summer we assume that the pupil is desirous of learning new numbers to add to his repertoire. It is a good idea to take the First Period, extracting all parts which represent a technical difficulty and going over them slowly and carefully until thoroughly mastered and memorized. Since each one of these portions has shown a weakness in your execution, it is only reasonable to expect its remedy therein, and a very sane remedy it is. This procedure, if persevered in zealously, should occupy most of the First Period; however, the time that may remain could aptly be devoted to

like portions of your old repertoire that are liable to become rough through non-use.

The Second Period should consist mainly of going over all new numbers in their entirety, as well as the reviewing of the older ones, paying particular attention to interpretation. It is safe to say that many pupils will be happily surprised at the new life that an old composition will take on during such reviews, for, after all, it is only by living in them that one extracts the hidden beauties.

Practice so arranged will permit the use of the warmest hours of the reading portion of one's education, as much an essential as work at the keyboard. Besides, there will be ample time for the student to get out into the pure air and sunshine of parks and wooded hills, and there again will be found a lesson awaiting him—the greatest lesson of them all—the music of Nature.

THOUGHTS FOR TEACHERS.

BY E. H. DUNHAM.

INTELLECTUAL and physical development are dependent upon individual effort, but if this be compulsory and not matter of choice, it is the necessities of our natures it is of doubtful value.

The desire for play is the compelling force of childish activity, mental as well as physical. Experience has taught us that symbols and definitions will not interest the young. The necessity of the child's nature has defeated that method of music teaching and obliged the acceptance of his concept of life and the adaptation of it to his early lessons. Happy songs and pleasant games are his lessons now in melody, rhythm and harmony.

As the child grows in mind and body many mental forces are striving for supremacy and here the Twentieth Century teacher meets a more difficult problem. It is to develop and cultivate the mind of the pupil through these natural characteristics and the teacher must acknowledge that "the method of teaching which most nearly approaches investigation is incomparably the best."

For instance, in the study of technique explanation of the mechanism of the piano or violin grates his curiosity and gives reason for the otherwise meaningless and arbitrary exercises.

Musical biography entertainingly told will stimulate ambition.

Clubs and recitals are means through which imagination may be quickened, and emulation assisted to develop a desire for a broader and more intelligent musical culture.

But these forces must be guided and directed. Confidence must sometimes take the place of curiosity or reason. The ambitious but impatient pupil must be restrained.

The teacher must prove to the self-satisfied pupil that to be a musician is to know the theory, science, history and literature of music, and that education has no end.

Discouragement must be routed by the power of faith—by judicious praise of present results and cheerful assurances that honest effort has always brought its own reward.

Let us not lose sight of the fact that the most imperative duty of the teacher is to add to the list of his pupils for living contented and right lives.

To do this is to supply them with the means of gratifying their needs for entertainment and pleasure, to provide them with sources of consolation in grief, to save them from the ennui and prosaicism of life and the temptations of idleness, and to fit them for useful and influential members of society.

It may be that in the stress of daily professional duties we should become deaf to the voices within ourselves, urging us to further effort and self-improvement, and being content with our own attainments, soon be left behind in the march of progress, if it were not for the necessities of life.

There is the need of daily practice. There must be opportunities found for inspiration and for ex-
 animation and study of new music.
 May we not be earnestness of purpose in our teaching increase this mighty force which shall continue to promulgate and broaden the sphere of our beloved art?

LETTERS FROM OUR READERS

Live Topics of the Music World
Discussed by Practical Workers

COMMERCIALISM IN MUSICAL ART.

To the Editor of *THE ETUDE*:

I beg leave to repeat to you that the state of affairs with our piano makers and great managers and great music societies in this country is one in which the country is practically led around by the nose for the sake of commercial interests, which are creating a state of know-nothingness with regard to the best interests of American musical art, and of Americans in that art; and I ask no pardon of anybody in saying this.

There are quite a number of better pianists here among the young students in Chicago, taking each step in succession, than quite a large number of the imported artists, who are railroaded through the circuit, with everything in their favor, and everything against the first-named. But these same local "debutantes" can go practically in the list with the three thousand or more pianists in Vienna, who earn an average of two dollars a week, as far as justice is concerned.

I know of no more unjust or discriminating abuse of tariff laws and rebating than this.

Yours, cordially,

WILLIAM H. SHERWOOD.

CLEAN KEYS.

To the Editor of *THE ETUDE*:

There is something peculiar about the fact that many housekeepers, who are otherwise over-nice and very punctilious, will neglect their piano keys. This is liable to be the case where the mistress is not herself a performer, and her instrument is used only when she has visitors. If the dusting is left to a hired girl, she is almost certain to use the same cloth on the piano keys with which she has already cleaned the furniture. After absorbing all the dust and grease from the furniture polish, the nasty rag is brushed over the keys, and the result is worse than no cleaning.

Not long ago I was asked to play on a grand piano in a home where the housewife is herself an organist and who organizes herself for the most meticulous housekeeping. The outside of the instrument was shining and dustless, for this the madam could use her eyes. But the keys! They were sticky and gummy, and my fingers could not make any headway over their glutty surface. I was so disgusted and annoyed the inspiration could not come, and a very material indignation possessed me, instead of a spiritual elevation. Where righteous rage had filled me, there was no room for the divine fire. This lady knows no music and never places her fingers on the keys, therefore her "help" was directly responsible for their condition, and yet I could not blame the domestic entirely. This is really an important matter for all piano players to consider.

In many homes only the children use the keyboard. They practice daily with unclean hands, and the mother never notices how dirty the keys are, until a chance visit from the teacher or some other music lover calls her attention to it. I have had such a mother pick up the skirt of a dirty apron and dust the keys off after asking me to play, and I'll venture most musicians have had the same experience.

Clean cloths, soap and water should be used on the keys frequently. There is contamination in dirty piano keys, and it is an insult to musicians to ask them to play on an unclean keyboard, just as it would be to ask your dinner guests to use dirty knives and forks from a soiled tablecloth.

Keep your piano open a good part of the time and the keys will not turn yellow. Give them a daily wiping with a clean, damp cloth, a weekly bath with soap and water, and an occasional wash in pure alcohol. The latter is a certain preventative of rust.

MAGIE WHEELER ROSS.

GETTING ESTABLISHED AS A TEACHER.

To the Editor of *THE ETUDE*:

I find many articles in past issues of *THE ETUDE* referring to the business side of the teacher's work. Too much cannot be said upon this important sub-

ject and I trust that I may be permitted to state some of my views.

I consider the location of a studio the most important feature. Locate centrally—get over the idea that the public will hunt you up. It works the other way now, my dear brother. Do not swing a sign with "Conservatory of Music" when you have a ten by twelve studio. Identify your business with your location. The name of your town on your cards and shingle will bring you more business than your own name in large letters—for example, I use my town name on all my advertising matter. A neat card in the professional department of your best paper will keep your business before the public. Your best card is your students.

Recitals bring good results to both you and the pupils—always use a printed program at all recitals and concerts.

I do not believe in canvassing, in fact I have yet to solicit my first student. Keep your business before the public, but do not crowd yourself into the breach. I find that a rubber stamp, worded as your needs, can be used with good effect on students' music, composition books, etc.

I will add a little advice, intended for the new teacher. Never, no matter the cause, never speak in an unkind manner of a competitor, or of a student of another teacher. If you are in the business for the business, attend strictly to your business. Read and have your students read *THE ETUDE*, cover to cover. Keep aloof from the undesirable element. Never attempt to do a thing unless you are positive that you will "make good." Read this letter over. One thing more, it is better by far to be a big fish in a small pond than to be one of a million of the little fishes in the ocean.

R. J. HAMMEL.

SUBSTITUTING GOOD MUSIC FOR BAD.

To the Editor of *THE ETUDE*:

I have read your recent symposium upon the necessity for ear-training and music thinking. Will you not kindly afford me an opportunity to express some of my own opinions upon this subject?

The great object of music study in America is not merely to teach the young to play upon keyboards and violins, but to lead the child, first, to read music mentally and, second, to express music as music mentally and, third, to read music as music mentally and, fourth, to read music as music mentally.

We are aware that emotion, thought and caprice have a great influence upon the production and reproduction of music, but how the few of us who are teachers realize that music building is based upon logical processes in which reason and judgment should play as important a part as thought and impulse!

The other day a distressed mother called to say that her young boy was not playing the exercises as fast as she wanted. I was trying to tell her that I had given him a list of dance tunes out of a book owned by the grandfather, who was a good old player of the old regime.

I assured the lady in question that the whole matter could be adjusted accordingly. I sent for the boy and showed him some very charming Danish folk songs in which were a few reels and country dances. "Now," said I, knowing well that the child longed for rhythm, the primal instinct of both the called a reel, which the Scottish and Danish people love, and we will see just how well the forearm moves. If our fingers cannot keep up with our bow then we must play slowly. This is a good exercise to make the good arm move quickly and gracefully, but we must watch the bow carefully lest it move in a "crooked line" with the bridge!

The child was delighted, and from that time regarded the reels as a very clever finger exercise. I can only make the American child work without being conscious of drudgery! How thorough, yet tedious and pedantic, is many a system of German children. They come out strong players and thoroughly trained.

ELSIE LYNN.



DR. ROBERT GOLDBECK.

DR. ROBERT GOLDBECK.

Prominent German-American Musician and Educator.

READERS OF *THE ETUDE*, who in past years have frequently had abundant opportunities to be grateful to Dr. Robert Goldbeck for his wise counsel and keen insight into the problems of musical theory and interpretation, will regret to learn that this much-loved and highly-respected musician died recently at his home in St. Louis (May 16th, 1908). He was seventy-eight years of age and had followed music continuously for over sixty-five years.

The following from the *St. Louis News* indicates Dr. Goldbeck's many and useful services to musical art in America:

Robert Goldbeck was born in Prussia, educated at the best musical centers of Europe, and traveled a great part of his life, coming to St. Louis about thirty years ago, but later living in Chicago, New York and other American cities. He was in many respects, by birth, talent, training and experience in the world of art, a very remarkable man.

Last January, during the second part of the Theodore Thomas Orchestra concerts in St. Louis, several compositions of Dr. Goldbeck were placed upon the program by Director Frederick Stock.

At the age of 14 Robert Goldbeck was introduced to the King of Prussia by no less a personage than Baron Alexander von Humboldt, one of the greatest scholars, scientists and travelers in the history of the world. The King commanded that a concert should be arranged at the palace at Potsdam, at which was to be heard the fortunate youngster, whose success on that occasion prompted His Majesty to send him presents, including a grand piano. Meyerbeer, the famous operatic composer, was then commissioned to examine more closely into the talents of the young boy. The master duly delivered his most favorable opinion, advising that the aspiring young artist should be sent to Paris to study, play and compose.

"Launched into the great Parisian world, Goldbeck became, in course of time (he stayed four years in Paris), acquainted with Berlioz, Auber, Halévy, and particularly Alexander Dumas, the author of 'Monte Cristo.' Dumas took a great fatherly interest in the boy and had him stay with him in his own home on a visit of two months. Many a time did he eat an omelette *au truffe* or other breakfast dish prepared by the great Dumas himself, who, like Rossini, was an excellent cook.

"Goldbeck's orchestral compositions are, besides those to be produced by the Thomas Orchestra and those mentioned in this article, 'The Victoria Symphony,' 'Burger's Lenore,' 'Dream Visions,' 'Love's Devotion' for violin and orchestra; 'The Mexican Dances' (prize-crowned at Stuttgart in 1891), and two piano concertos with orchestra.

Dr. Goldbeck was born in Potsdam in 1830. He studied under L. Köhler in Brunswick, and H. Löff in Paris. He came to New York in 1857, and later in life established conservatories in Boston, New York, Chicago and St. Louis.

LESSONS WITH KULLAK

How the Great German Pedagogue Taught

By WILLIAM H. SHERWOOD

(This article contains much that renders *The Etude* can apply to their everyday work. The writer closes with a strong plea for a more general recognition of American teachers and American methods by Americans which *The Etude* very heartily endorses. Educational conditions in this country twenty-five years ago were very different from those of the present time. It was not until the late 1800s that the best from European methods and to adapt our material to wide-awake and progressive teachers. The *Etude* is a welcome addition to the literature of piano pedagogy since its services as a serious and scholarly work by the leading music centers of Europe.—*THE EDITOR*.)

With the names of Liszt and Leschetizky, that of Theodor Kullak stands out as having been the teacher of many of the great pianists and musicians of the present day. During my studies with Kullak, I was associated in his classes and final graduation concert with such artists as the two Schwarzenkas, J. L. Nicode, the great composer and pianist; Dr. Otto Neitzel (who made a concert tour of the United States last year, and who is the critic of the *Cologne Gazette*); Dr. Hans Bischoff, James Kwast, of the Clara Schumann School of Music in Frankfurt am Main; Louis Maas, Adele aus der Ohe, Albert B. Parsons, Amy Fay, E. M. Bowman, Emil Leibling, John Orth, Edward Baxter Perry, Van Ellemet, Moritz Moszkowski, and other celebrities.

Kullak, although he had for several years previous to this time withdrawn from the concert stage, was one of the best pianists I ever heard of in regard to intelligent and interesting conception of music, rare artistic temperament, poetical inspiration and sterling technique. His Octave School, Opus 48, had such a reputation that Ehrlich, who edited the "Tausig Taegliche Studien," while claiming that the Tausig work covers every other form of mechanical exercise necessary for piano playing, stated that the field of octave playing was purposely omitted on account of the exhaustive and admirable collection of Theodor Kullak. As Kullak and Tausig were at the head of rival music schools in Berlin, this is certainly worthy of note, and showed anything but the modern commercial spirit. These men may have worked for the almighty dollar, but only when subservient to their art.

I studied harmony and counterpoint, musical form and instrumentation under Weitzmann, one of the most intelligent theoretical men over known in music. Of Weitzmann, Liszt said, "Were I young enough, I would go to school to him." Weitzmann was also outside of Kullak's Akademie. One day I showed some compositions for the piano to Kullak which I had composed under the instruction and criticism of Weitzmann. Kullak showed a kindly interest in my work, and introduced me forthwith to the publishers, Bock & Bock, who printed five of my pieces, which were introduced by Kullak forthwith into his school. Another instance of art first and the commercial spirit afterwards, for I did not study with Kullak's teachers.

Since Kullak's octaves were printed, science has made most positive progress, particularly in the line of analyzing and developing the physical powers of the player, with more detail and practicability than shown by Kullak, as I shall endeavor to explain further on in this article.

My father accompanied me to Berlin, and to several of the first lessons with Kullak, acting part of the time as interpreter, for I was only poorly equipped in my struggles with the German language, while he was a native speaker of that language and several others. To digress a moment from the direct course of this article, I must respectfully pause to give credit where credit is due.

Valuable Home Instruction.

My first musical instruction was that received from the old German teacher, my father, and learned in English (through the study of Latin), and who taught me to think and hear and feel the inner meaning and the construction of music, as music, independently of the piano or any instrument. He also taught me how to apply the study of the art to the piano. I was made to construct nearly all of my own exercises at the keyboard through mental development in music study. Afterwards, I was benefited by a term of lessons with William Mason,

these numbers played by Kullak and the pupils simultaneously, or larger extracts therefrom were performed first by the pupil and secondly by Kullak.

Moszkowski's Mastery.

There was a Students' Orchestra conducted by Wuerst, which had practice hours once a week. Moszkowski was prominent on these occasions with the second violin, which he played as a student. I further remember frequently attending concerts, and hearing about concerts given by young students, who were seeking public favor in Berlin, and noting Moszkowski's name on the programs. This gentleman played the orchestral parts on a second piano, on such occasions, and he was very much in demand for such work. There is no doubt that Moszkowski's complete mastery of resources and methods in musical composition, shown in his rare works, is due to the studious and modest way in which he worked at the piano and the second piano, and similar studies, thereby becoming more thorough, and in a most useful way, as a musician. This recalls a conversation held once with Rubinstein about an exquisite pianist, who did not play very heavily, and a role, and to the words, "He is a beautiful soprano pianist, no bass!" Moszkowski's composition shows as far an appreciation of bass and inner parts of his musical creations as one might expect to find in a Bach fugue.

Kullak's son, Herr Franz Kullak, appears to have continued as one of the most excellent teachers of piano music in Berlin up to the present time. The Franz Kullak editions of the Beethoven Concertos are much the best that I have seen.

In the Kullak edition of Chopin Etudes there is a footnote at the study in D flat in sixths, Op. 25, No. 8. This, and the study in arpeggio chords, Op. 10, No. 11, are among the numbers that Kullak said of finger exercises. First, he mentioned that of wrists or people with small hands, which would be come tired and stiff easily, ought to leave alone. I had to go away from Kullak in order to think considerably for myself about this problem. I had not been told enough about preliminary exercises to make the most of my own comparatively small, weak hands.

Deppe's Methods.

I went to Deppe, who did not play the piano, but who was one of the most ideal and interesting music directors in Germany at that time. Deppe commenced to talk to me about relaxing and settling down to the simplest and most elementary, which Kullak played for me. Although I had heard a few of the great pianists of the age, I had never heard a finer player at that time. I went to work with enthusiasm to learn the numbers assigned me, but as Kullak did not give me any special caution and advice about mechanical practice, I promptly overtaxed my muscles, and went to the second lesson with lame wrists. I tried again, only to make things worse! I was not told how to do such preparatory practice as would lead up to success, with work requiring brilliancy and endurance, considering the then undeveloped condition of my muscles.

Not long afterwards Kullak gave me the Sixth Rhapsody of Liszt to study. In attempting to play the brilliant octave finale of this work I made things worse. As Kullak took the music away from me and told me, with an air of disdain, that "you Americans all have weak wrists, and cannot play octaves." Soon after this I was given the "Emperor" concerto of Beethoven to learn. I kept working at this and several other difficult works for over five months. Although I studied this concerto afterwards with Liszt, and have heard some of the greatest pianists play it, I never heard it better done, and that in every respect, than by Theodor Kullak. It was through this concerto, through Kullak's influence, I was invited to play this same concerto in a symphony concert, under the direction of the Royal Kapell-Meister, Richard Wuerst.

This gentleman was at the head of the Department of Harmony, and the concert, with the mention of the Musical Form in the Kullak "Neue Akademie der Tonkunst." The Konzert-Haus on the Leipziger Strasse was crowded at this concert, and I managed to please people with the concerto. Kullak had the habit of the study of the art to the piano. He held his classes four times a week, and many were the interesting performances that I heard at those classes by some of the artists whose names appear above, and who, like myself, at that time were pupils of Kullak. Almost invariably were

these numbers played by Kullak and the pupils simultaneously, or larger extracts therefrom were performed first by the pupil and secondly by Kullak.

independently of each other; to control the management of the wrist in from four to six different, independent ways; to regulate the management of the knuckles and fingers in the most desirable ways, and of distinguishing, as far as desirable, between such details, either singly or combined.

By taking an extra amount of pains in so many directions I found that one could add to the inner consciousness of the entire arm and hand. While the sufficient force to hold this or that part steady, in fixed position, meanwhile relaxing other parts, the development of strength and elasticity was inevitable.

Through minute care in thinking for myself about such matters, I learned to make any desirable motions with any length of stroke, from a fraction of an inch, through a graduating scale, to the longest distance possible for that part. In this way I grew to gradually work out the Sixth Rhapsody of Liszt, and the Seventh Octave Study of Kullak, and the Chopin Etudes in sixths and arpeggio chords, together with the Rubinstein Staccato Etude, and similar works, until they among the leading numbers of my repertory. This explanation is not given for the purpose of denying credit to Kullak as a great teacher or writer of splendid octave studies, but as a lesson on the necessity of learning how to do one's own thinking, and of being willing to expose here you walk, and to run before you fly. Kullak himself could do these things wonderfully well; but in some cases he lacked the patience, if not the thoroughness, of method and trained ability to explain little things by the way, often very necessary for the student.

Kullak's Ideas on Finger Technique.

At my lessons with Kullak he gave as good an explanation of finger technique as any one would be likely to have in a few words. He showed three kinds of finger exercises. First, he mentioned that of closely curved fingers and the shortest length of stroke possible, merely lifting the finger to the edge of the key, but not off, to be used in soft, light playing, and serviceable for crisp and rapid work. Second, the more ordinary, everyday kind of finger practice, with the palm of the hand slightly higher than before, level across from right to left, the fingers still curved when going up and down, meanwhile moving a distance of from one to two inches in their strokes. Third, a lower position of the wrist and higher position of the hand at the knuckles, the fingers meanwhile more or less stretched out, and made to move as far up and down as possible, to be used in heavy playing.

Another time Kullak said that "piano playing consisted of a series of 'secrets' which one must discover the solution of. Whoever does learn these secrets, can play successfully. Others cannot." Probably we will all agree to this. Only it is the proper thing for an intelligent teacher of music and piano playing at the present day to know such "secrets" throughout, and to have ways and means of teaching them to one's pupils. The student who is left to find out for himself many things which the accumulated knowledge of enlightened people at the present day has rendered available to all, if they would search for it, is at a disadvantage. This is especially true in the case of the pianist's executive ability ahead of musical qualities, dignity, poetic contents and earnestness in the work.

Enough is said to show Kullak as a power of the highest importance in the musical world in the development of artistic piano playing. I have him personally to thank for much kindness and patience and many friendly acts.

Legato Octave Playing.

Kullak gave me a lesson one day in legato octave playing. He made me play loud and strong, my arm as he was told to place the wrist when playing upon back matters, and to pitch it down for white octaves. Meanwhile Kullak, who stood behind me, pressed both of my arms against my sides, not allowing the elbows to lift or to come away from the body. This was strenuous work, and very useful. It was particularly applicable to loud, sonorous playing, but it would not fit at all to soft octave playing, nor lend itself to much speed. In any case, the movements of the wrist and hand were smooth and easy, and the movements of the arm and smooth expression in legato octave playing, and a means of hindering the right degree of independent finger work. The thumb should be taught to alternate its curves—one may say, to twist like an eel—in creeping about the keyboard for legato effects, and this in the most thoroughly relaxed manner, without mixing or calling for any additional action of the hand and wrist. Similarly, the fourth and fifth fingers should be lightly, delicately trained to

at least three kinds of independence of action, to alternate in their part of the work. The ability to play legato octaves (also legato thirds and sixths) and all such studies explains many so-called "secrets," which a practiced and resourceful teacher should have the patience to provide ways and means for the student to understand and learn.

I again repeat that many things connected with the best powers of touch, as well as with the accomplishment in execution at the piano, cannot be forced through rapid motions and loud practice, any more than a plant can be forced to grow through pushing and pulling it, or deluging it with water, or blistering it with artificial heat. The plant grows gradually and unconsciously, through soft and slow processes, if there be plenty of light and air and sunshine. It needs time. There is equal value for the piano player, who would really control technique and touch, in slow motions and soft practice. The beginner or the advanced student will benefit equally by learning how to distinguish more minutely through doing a certain amount of practice with movements made too slow to produce any tone at the piano. This gives one an opportunity to investigate some of the "secrets" involved in the mastery of the art.

Moszkowski and I were invited to dinner with Kullak one evening. Moszkowski had just composed his three "Moments Musicaux." Opus 7, which he had written in one day's time. I think that this was the first of Moszkowski's compositions that either of us had heard, and Kullak was greatly delighted. I was then asked to play some of my compositions, and I remember of following it up by playing the Seventh Octave Study of Kullak from the second book. This was after I had been away for some time with Deppe, and afterwards with Kullak's son, Franz. I had in the meantime learned to play octaves and chords with some degree of proficiency, and I had the great satisfaction of causing the master teacher to change his opinion and say good words for me, which he had formerly said so much to discourage me.

Kullak's Conservatism.

One day I told Kullak of a concert I had attended where a young pianist of exceedingly brilliant, although somewhat mechanical, musical qualities had played the "Campanella" of Liszt in a most sparkling and rapid manner. Kullak expressed much indignation at the manner in which this young pianist and others of his school were diverting the young students from a legitimate style, with the glitter and show, trivial ways used, and he at once sat down and played the "Campanella" of Liszt. There was equal velocity, sparkling brilliancy and light, crisp staccato in evidence, and alongside of this was an interpretation of the rhythm and themes, the phrasing and harmonic contents of the work, which placed his performance far above that of the other pianist, and certainly justified Kullak's contention.

Together with Liszt, Rubinstein and William Mason at home (all of whom I have heard speak in most emphatic terms on the subject), Kullak protested against the misleading tendencies of the light and bravura playing, and to display to place velocity, and the technical virtuosity of the pianist's executive ability ahead of musical qualities, dignity, poetic contents and earnestness in the work.

Enough is said to show Kullak as a power of the highest importance in the musical world in the development of artistic piano playing. I have him personally to thank for much kindness and patience and many friendly acts.

New Methods Based on Old.

My experience covered a good deal more ground than that mentioned with the teachers named in this article; enough, in fact, for me to be able to state that the special methods claimed at the present time for various prominent teachers of the present time were practically all exploited before by others, at least in many respects.

A concert pianist has been very advertised as having been a pupil of a great teacher and learned his playing through the influence of that teacher. In several eye witnesses, this same pianist previous to that time had been a pupil of Kullak, whose name was not mentioned in connection with his career. A number of pupils of Kullak have given the credit of their accomplishment to Liszt, whose name undoubtedly sounds greater to them than that of Kullak.

This kind of experience has been the case with some American students, who, after years of training at home, go abroad to put on the "finishing touches" with some great teacher. Then they are advertised far and near as pupils of this or that teacher, while the home teacher, through lapse of memory, appears to have been forgotten. The truth is that a good many teachers in America at the present time are doing some thinking for themselves, and are becoming quite as practical and artistic and successful in their achievements as any European teachers. Not only this, but some people living and studying on this side of the Atlantic are becoming quite as good and artistic as concert pianists, in every sense, as can be found elsewhere.

VARIETY IN PIECES.

By GEORGE ANDERSON.

If variety is "the spice of life" it is veritably the most indispensable factor in successful teaching. The teacher who fails to vary the program of pieces given to his pupil is not only inviting monotony, but is on the point of sacrificing his most valuable ally—"interest."

A long succession of pieces with pronounced characteristics making them very similar will surely tire the most ambitious pupil. No matter how attractive the particular pieces may be, unless their harmonic, melodic and rhythmic structure be noticeably varied the fascination of the piece will surely be diminished.

A long series of pieces with a similar technical aim is also not altogether desirable. If you are trying to teach scales through the medium of pieces, do not fall into the mistake of giving "scale" pieces until the pupil is so sick of them that he wishes he had never seen or heard of a scale. It is better to devote time to the regular technical exercises than to overdo the matter and at the same time run the risk of making the pupil dissatisfied with what should be the most interesting and alluring part of his work. Interposing pieces of contrasting harmonic, arpeggio or octave compositions so that the work may become more fascinating.

Too Much of One Composer.

A long series of Chopin values is not desirable. Notwithstanding the phenomenal versatility of the Polish composer, his music is far better to intersperse his works with, let us say, a quaint old dance from Scarlatti, Bach, Handel, Couperin or Lully, a genial effervescence sonata by Haydn or some modern drawing-room movement by Sinding, Schmitt, Moszkowski, Poldini or Scriabine.

If you will make a close examination you will find that compilers of series of pieces intended for educational use invariably seek the greatest possible variety. Schumann's "Album for the Young" is an instance of this. Heller made a similar effort in his melodious studies. Czerny, notwithstanding his voluminous output and his very evident attempts to vary his compositions, was this in his mind. The notable characteristics that his studies, while varying greatly in outward form, have an unquestionable sameness. The studies, however, are so valuable that they cannot be neglected. Only a selection of the best should be used. It is doubtful, in these days, whether any progressive teacher, no matter how partial he might be to the great Viennese teacher, would think of giving a pupil more than a score of the best of Czerny's works.

So collection of one man's works can surpass a carefully selected list of studies and pieces. The great success of the "graded course" idea has been due to this. The "graded course," if properly compiled, is a most valuable and interesting series, but also rhythmic, melodic and harmonic interest. More than this, each piece represents a different point of view, a different mentality, a different soul. There can be no question that one of the greatest factors in the notable musical advance in America during the last twenty-five years has been the graded course.

"Art is of all times and all lands; happy are they whose souls are sufficiently exalted, whose minds are sufficiently open to understand and admire the eternal master works."—*Cecil Chaminade.*



THEODOR KULLAK.

FROM BEETHOVEN TO LISZT

By AMY FAY

Author of "Music Study in Germany"

[The following article by a well-known American pianist and teacher is doubly interesting in view of the fact that Miss Fay's work, "Music Study in Germany," which has been published in the English and French languages with great success, is just about to be brought out in France. Valentin d'Indy has written the introduction to the French edition. Miss Fay was born in Louisiana, a parent of New England birth and education. She studied with Tausig, Balak, Liszt and Dupré. She presented her musical experiences in the form of musical letters to her American home, and the *Long* family, who read these letters, became so much interested in them that he suggested their publication. This was the origin of one of the most successful musical books known. Miss Fay will contribute additional articles for *ETUDE* readers.—THE EDITOR.]

"Music is never stationary; successive forms are only like so many resting places, like tents pitched and taken down again on the road to the ideal."

Liszt.

Ever restless and reaching out for newer and greater things in art, the above is characteristic of Liszt's all-comprehensive mind, and well he realized that his innovations in music, startling and brilliant though they are, would be followed by those of future geniuses, and perhaps supplanted by them. And, in fact, after hearing Paderewski play his last two piano compositions, Variations and Fugue, Op. 23, and Sonata, highly interesting and important works, Liszt's Hungarian Rhapsodies begin to sound a little antiquated, and one perceives that another style is being evolved by the master pianist of today.

In the year 1822, when scarcely eleven years of age, Liszt gave his first concert in Vienna, and on the occasion of his second concert the great event of his life happened to him, for he received the kiss of Beethoven at the close of the performance. To play before Beethoven! What could ever equal that? Notwithstanding his tender years, Liszt fully realized the extraordinary honor and was proud of this kiss from the gigantic genius, which seemed to consecrate him wholly to art.

Beethoven had become interested in the little Liszt by his devoted friend and companion, Schindler, who persuaded him to go and hear him, on learning that the boy had played Hummel's B minor concerto at his first concert, and had admitted that it was kneaded into one whole, the andante of Beethoven's A major symphony with an aria of Rossini's, who was at that time the popular idol of Vienna. This feat was probably an improvisation, for when Liszt was twenty-three the writer heard him weave into a musical web the finale of one piece which he had just played with the beginning of another he was about to play. This sort of thing he did with delicious cleverness, a little smile, full of meaning, illuminating his countenance and the while, although Beethoven and Liszt both lived in Vienna at one period, for eighteen months, and Liszt was taking lessons on the piano of Karl Czerny (the indefatigable composer of finger exercises and études, and pupil of Beethoven), this seems to have been their only meeting, and this solemn kiss has been link between them. Liszt had begged Beethoven, by letter, to write him a theme upon which he could extemporize at his second concert, but no theme was forthcoming.

Beethoven was now entirely devoted to composition, was inaccessible; his door was inflexibly closed to strangers, whether provided with letters of introduction or not. Until Anton Schindler mentioned Franz's name to the maestro, the latter had no idea of the existence of one who was to enrich the world and grasp the wonderful genius hidden in his own mighty works. Several times Franz, accompanied by his father, had endeavored to gain admittance to the master's presence, but without success. The perseverance of the boy seems, however, to have eventually won the notice of the sympathetic Schindler, who urged his master to be present at the little Liszt's concert, and to encourage the boy by so doing.

A Famous Concert.

The second concert was given in the "Redoute" on the 13th of April, 1823, and was overcrowded.

When Franz stepped before the public, which was expectedly looking up to him, he perceived Beethoven seated near the platform, and noticed the master's eyes meditatively fixed upon him. Far from being abashed by so great an honor as Beethoven's presence, Franz was overjoyed by it. Among other pieces he played Hummel's concerto in B flat, and, as usual, concluded his performance by a "free fantasia," but not from a theme by Beethoven, much to the boy's disappointment. We are told that his playing became glowing and fiery, and his whole being seemed elevated and kindled by an invisible power. His success was electric, and the public gave vent to its enthusiasm without restraint. Beethoven, himself, could not restrain his admiration, and ascending the platform, he repeatedly kissed the glorious boy, amid the frantic cheers of the assembled multitude.



FRANZ LISZT AS A YOUTH.

We do not read that Beethoven and Liszt ever met again. Beethoven's "Immortal prodigies, and great" have taken no further interest in the little Liszt. Each went his separate way after the concert, which, however, had important results and was the starting point of Liszt's phenomenally brilliant artistic career. It first awakened in him the desire of the press, and, ere long, the scene of his triumphs was transferred to Paris, whither his father, Adam Liszt, conducted him, and where "le petit Liszt," as he was called, speedily became the rage in the salons of the French aristocracy.

Liszt in Paris.

It was in Paris five years later that Liszt was the first to play Beethoven's "Emperor Concerto," the first in E flat, when he had just become seventeen years of age. At that time Beethoven's music was caviare to the French, and not in the least understood. Von Lenz gives an amusing account of the incident. When Liszt was a stranger in Paris, he had seen the announcement of an extra-con-

cert to be given by Franz Liszt at the Conservatoire, Royal de Musique, and at which he would play a concerto in E flat. Lenz regarded this as a feat of courage to play Beethoven before a French audience, that he drove immediately to Liszt's house and arranged to take lessons of him. He was of Kalbrenner, who was his first choice as teacher.

Liszt's Strong Hungarian Tendencies.

Strange to say that although Liszt was an "Italian" interpreter of Beethoven, as Wagner has asserted, he was not influenced by him as a composer, but branched out into a style of his own, rather of his country, in the wild and untamed music of Hungary. It was the gypsy music which he heard as a child, which became, as it were, Liszt's very blood, and which he has reproduced wonderfully in his Hungarian Rhapsodies. He intimately has Liszt merged himself in these, so much are they played by all the piano virtuosi of our day, that the moment we read Liszt's Hungarian Rhapsody is called up to our mind. This, in spite of the great works Liszt has composed for orchestra, symphonies, overtures, not to speak of his oratorios, masses, cantatas, etc.

Next to the fifteen Hungarian Rhapsodies, his concertos for piano and orchestra are the best known, and of these the brilliant one in E flat has been made familiar by the pianists in the concert room, although the one in A (played by Josef) is the more beautiful of the two. The E flat is overpowering in its cumulative brilliancy, however, that its effect is unerring on an audience. Liszt understands better than any how to "pile up the agony," and build up a climax to the point of delirium. In this he is unique.

Of his orchestral works, "Les Préludes" is the one which is really familiar, although the Mazurka is occasionally heard, also the "Festklänge," "Himmelsklänge," "Prometheus," etc. Once a year, perhaps, one hears the Faust or the Dante symphony, but not often enough to follow them as one does the Beethoven symphonies, in the mind. I do not recall of Liszt's two oratorios, "Christus" and "S. Elizabeth," that the first was given in this country, although "Christus" made a deep impression on my mind on the single occasion when I heard it, under the composer's baton, in Weimar. I should like to hear the cantata, "Die Bellas Strasbourg," but never have had an opportunity.

Liszt's Operatic Transcriptions.

Liszt's big operatic transcriptions give the best idea of his enormous virtuosity as a pianist, but thirty-two only, a few are played to-day. These are the "Don Giovanni," "Rigoletto," "Lohengrin," "Tannhäuser," "Fliegende Holländer," "Tristan und Isolde."

The Tannhäuser overture transcription is one of Liszt's most wonderful, and is fairly staggering (as well as beautiful), in the humble opinion of a writer. He makes of the piano keyboard a whole orchestra. Paderewski did good work in playing Liszt's sonata during the past season, but it is pity it could be heard but once, from him, in concert. Like the concerto in A, the sonata has a divine melody in it, a theme of almost unearthly beauty and simplicity of style. The etherealness of Liszt's nature is revealed in these two works, as well as his imposing grandeur.

The Influence of Paganini.

Paganini influenced Liszt powerfully, and in Liszt's "Grande Études de Paganini" master. The "Capriccio," for instance, originally written for the violin by Paganini, is converted into a study for the piano, and Liszt, with his show-dazzling concert piece for the piano, was the first virtuoso whom Liszt found his match. Fascinated and enthralled by the wizard of the violin, Liszt followed him from city to city, determined to win from him his secret. Now was Liszt's fate sealed. He had achieved this, and now he was to be the pupil of the great Paganini, and Liszt was a powerful factor in Liszt's career.

Chopin and Liszt.

Chopin, he once told me, was his "best friend." When about to play one of his own polonaises to a group of pupils, Liszt was wont to murmur, in a whispering way, "After Chopin one should compose no more."

polonaises," showing that he felt himself inferior to Chopin in these, notwithstanding the popularity of Liszt's Polonaise in E major with the public. (Franz Hummel used to play this polonaise splendidly on his first tour in this country, and Wm. H. Sherwood also excels in it.) Liszt is perhaps as much loved for his exquisite transcriptions of songs much as for anything. Those of Schubert appear most to fascinate him, and he has arranged fifty-seven of them for piano. Among them stand out the "Erl-King" and the "Lark." How often have we shivered under the first, and sung, in our hearts, with the second! Of Schumann he arranged fourteen songs; of Franz thirteen, of Mendelssohn nine, besides six of Beethoven, six of Chopin, three of Dessauer, two of Weber and two of Lassen.



Miss Amy Fay.

Liszt's Inventiveness.

Liszt once told the writer that he had invented many new effects, as, for instance, the chromatic roll of octaves, to represent a storm on the piano, or the transposition of a melody to the lower part of the keyboard so as to make it sound as if sung by a baritone or tenor, as in the song "Du bist Ruh" by Schubert, or Wagner's "Gold's Liebes Ruh." Formerly the melody was always written in the treble of the piano, and the accompaniment in the bass. He sometimes reversed this.

Liszt declared towards the end of his life that sacred music was "worth while," and that he became thoroughly absorbed in his music. There is to him only one thing in this world worth while, and that is music. He feels himself a stranger to all else. This is his friend, his only friend. Commercialism is a bore and the almighty dollar is a mite of a small thing in his eyes, foreign opinion to the contrary notwithstanding.

When, however, this student has studied about half enough, and in his father's estimation, far too much, he is rudely startled by the shoulder and commanded to "face about, it is time for you to earn a living." Then follows the hunt for pupils, and from henceforth the less practice he can manage to get the better. It is considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty.

My impression of the oratorio of "Christus" from the one hearing I had of it is that it is the music of the Roman Catholic Church. It is medieval, grand and imposing in style, but it has not the universality of Handel's "Messiah," or the convincing quality and depth of Bach's Passion music. I recall the quaint and primitive march of the "Three Wise Men," or Kings, when they went to behold the Saviour in the manger. But it is only a hazy memory in my mind, as I heard it so long ago. I did not keep the libretto, unfortunately.

Liszt, of course, wished to be known and judged by his large choral and orchestral works, and the way in which they were put aside and undervalued during his lifetime was a bitter grief to him, notwithstanding the apparent philosophy with which he used to remark, "I can wait." But even at the present time we do not know Liszt as he should do, as a composer, although he is justly famous for his piano works. A new and complete edition of his contemporaries. A new and complete edition of his contemporaries.

his works is soon to be issued by the Liszt Society abroad.

It is to be hoped that this will do for Liszt what the same thing did for Bach, one hundred years after Bach's death, when his friends collected and edited his works.

The most surprising thing Liszt ever did, it seems to me, was to arrange a piano score of Beethoven's Septet and nine Symphonies. How he ever had the patience to do that passes my comprehension, and I don't wonder that he manifested a sort of revolt against Beethoven the latter part of his life. The very last conversation I had with him, in 1885, was I returned for a short visit to Weimar. Liszt said, "I respect all that, but it no longer interests me," referring to Beethoven's works. Besides his compositions, Liszt did a good deal of literary work, and left eight books or essays of various kinds, which are still read, prominent among which is his life of Chopin, "Music of the Gypsies," "Robert Franz," etc. When we take into consideration the time Liszt devoted to teaching gratuitously, and the demands of society upon him, we are doubly amazed at his creative energy, and we must realize the greatness of the artist and the unselfishness and utter lack of egotism in the man. Liszt never failed to be interested in the talent of others and to do all in his power to aid its fruition. He was the universal friend of the composers and artists of his day. Hardly one of them but received some kindness or encouragement from him, the sun to whom they all turned for light. Equally could Liszt present to the notice of a world the operas of a Wagner, or he could bend over some humble conservatory pupil and bring his lofty intellect to bear upon her piano playing.

QUESTIONABLE ADVANTAGES OF FOREIGN STUDY.

By ALFRED H. HAUSRAHL.

The question of going abroad is one that presents itself to every serious music student in this country. He goes abroad sooner than is necessary it is probably because of a lack of sympathy with his work at home. If he is a piano student almost any time is so soon, so far as necessity is concerned. He should go abroad to learn rather than to study. The sympathy he craves does not consist in applause for his performances, for he knows only too well his own imperfections, but rather sympathy with his work, interest in his practice, interest in music for music's sake. Without this the student is hampered in his work, his ardor is cooled, his energy wanes.

Battle as he will against unsympathetic surroundings he cannot subdue them; they will subdue him. He has become thoroughly absorbed in his music. There is to him only one thing in this world worth while, and that is music. He feels himself a stranger to all else. This is his friend, his only friend. Commercialism is a bore and the almighty dollar is a mite of a small thing in his eyes, foreign opinion to the contrary notwithstanding.

When, however, this student has studied about half enough, and in his father's estimation, far too much, he is rudely startled by the shoulder and commanded to "face about, it is time for you to earn a living." Then follows the hunt for pupils, and from henceforth the less practice he can manage to get the better. It is considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty.

Teaching or Composing?

Ask this student which he would prefer to be, a first-class composer with an uncertain income, or a third-rate teacher with a good and certain one. The chances are ten to one he will declare for the former. If he had as a teacher the question is raised, "Did he study abroad?" Answer, no. Result, death warrant. If he were a bungler and studied abroad? Do the use of speaking of a good and certain one. The chances are ten to one he will declare for the former. If he had as a teacher the question is raised, "Did he study abroad?" Answer, no. Result, death warrant. If he were a bungler and studied abroad? Do the use of speaking of a good and certain one. The chances are ten to one he will declare for the former. If he had as a teacher the question is raised, "Did he study abroad?" Answer, no. Result, death warrant. If he were a bungler and studied abroad? Do the use of speaking of a good and certain one. The chances are ten to one he will declare for the former. 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IS THE PIANO A DISADVANTAGE IN EARLY MUSICAL EDUCATION?

A Continuation of the Symposium Commenced in the June "Etude."

Thomas Tappan

There is distinct evidence on every hand that, in common with nearly all other studies pursued either for utilitarian or cultural purposes, music is being regarded as more than the development of an ordinary capacity for performance. Even a few years ago a liberal education in piano playing amounted to little more than a short repertoire of compositions uncertainly performed by the student and gradually lost to every-day familiarity.

That we are doing this, better and better, is due not so much to changes in the aim and method of music instruction alone, but to the vastly more logical view we are gaining of education itself. Some of the salient points in this saner educational aim are so familiar to the reader, say of Mr. Spencer's "Education," published more than fifty years ago, that it is wonders why they were not earlier put into common practice. But we remember that while Strabo, in the first century, B. C., realized the rotundity of the earth, it was fifteen hundred years before Magellan circumnavigated it. In other words, we persevere the direction long before we travel over its pathway.

The one essential factor in the newer music education, if it may be so called, is that: that more and more generally teachers are regarding the study of one as a tangible, thinkable reality. It is no longer sufficient unto the young player to know his keyboard and the elementary possibilities thereof; he is also instructed in the mystery of tone itself.

This has given rise to a multitude of practitioners who may be called "new teachers." They all invest the subject of music with an atmosphere as healthy as they are thorough in their perceptions; and a broader activity results. That this is a step in the direction of true progress no one will deny. After all, tone is a reality of music. Therefore, tone may become a mental possession; an intellectual perception and appreciation (whether expressed by the composer for piano, voice or violin); it always remains a thought expression; its application to instrumental means it obeys the law of application to the instrument itself, while endeavoring to preserve its essential meaning.

Therefore it is no mere passing notion that the various subjects of tone-study, now so familiar, are necessary. They are primarily indispensable. Tone-writing, Composition of simple melodies, takes precedence over any application to an instrument. And the reason is found in this: Formerly our music teachers had little need to anything as the entity of the language of music not only makes it more familiar to the young performer, but it quickens his discriminating faculty; he plays better; memorizes more easily, and, above all in value, he is a better listener.

Now, to become a better listener is no small matter. Could we multiply a good music listener by one-third of our population we should find ourselves a music nation. It is the capacity for listening intelligently that gives music its due. It is not, as we so popularly suppose, the act of committing crimes at the keyboard.

This broader study of music in which tone as the artistic basis is respected, revered, and studied, is becoming more and more general in our public schools. Many grade teachers in the public school are producing music results in an hour per week or less that would surprise many a private teacher. This faculty which is growing and awakening in the mind of the school-boy and school-girl is, if properly guided and increased, a possession of no ordinary importance; it is a national asset. When our twenty millions of children have become singers of good music, knowing mentally even the simpler idioms of the language of music, our standing as a musical nation is secure.

E. R. Kroeger

In answer to this question, the writer says "certainly not." Indeed, the piano is a distinct advantage

to the development of musical education, and if it were not for this remarkable instrument, general musical culture and appreciation would not be where it is. To be sure anything may be abused, and there are households in which the piano is a thing of horror. But in the majority of cases it is distinctly beneficial. Most of the great composers have written some of their most beautiful and interesting works for the piano. The best teachers of the day give make pupils some of these pieces, and thus direct their musical taste. In this way the child grows up with a love for the best, and a desire to hear it when interpreted by distinguished artists. In regard to the question of previous ear training, no doubt much should be done which has been neglected. In our public schools, one-half an hour each day were allotted to music, and fifteen minutes of this time given to ear training, some marvelous results would be apparent. In schools where ear training is cultivated, extraordinary instances of exactness are recorded. The writer thoroughly believes that this should be a part of public school education, just as drawing is. The ear requires training as well as the eye. In fact, if all the public schools in the United States would make musical education an essential in their curriculum, training the ear, and developing knowledge and appreciation, both of vocal and instrumental music, it would not be long before Americans were a really musical people, who could hold their own with those in foreign lands.

Calvin B. Cady

"The piano is just as much of a menace to music study and education as the blackboard is a menace to geometric study and demonstration."

That the piano is just as much of a menace to music study and expression as the teachers make it. It is up to the teachers of the pianoforte to become teachers of music, and see to it that music thinking, not note and key thinking, precedes and governs all technique. It is not as easy as it is made to be, but conception development. The student who is led to really conceive, form in thought, melody, harmony and rhythm will have little difficulty with his ears."

Herve D. Wilkins

"Whether the piano is to be a help or a hindrance to true musical education depends largely on the use which is made of it."

"Every musical instrument is a device for the utterance of musical ideas, and such instruments can be played upon by those whose powers of musical thought are very limited. Nearly every teacher will recall instances of pupils learning to play the piano, but whose musical ideas are so limited that they can only read the printed notes with the proper piano keys, thus translating the printed page into sounds without grasping the musical thoughts which underlie the printed page. There are at least two ways of reading piano music. The one almost entirely mechanical, merely to touch the keys which correspond to the printed notes, resulting often in a stumbling, stammering performance, an experimenting with false notes, showing but imperfectly how the music should be played. The second, and ideal manner of reading music, is to scan the printed notes, conceive the effect in every detail, and then reproduce it at the keyboard."

"Correct habits of musical performance can only be developed in the good old-fashioned way of teaching 'the thing before the sign.' Thus a child should at first learn to sing and even to play by note or 'by ear' before learning to read music, just as children learn to think and to talk before learning to read words."

"Every one would concede the absurdity of giving a child its first lessons in speech by using printed letters. It is equally absurd to try to teach pupils to read music before they shall have acquired or developed ideas of melody and tone. An excellent way is to require the pupil to play simple fragments by dictation."

"Let the teacher dictate with voice or at the key, successively, simple at first, of three or four tones, then require the pupil to reproduce the same by voice. This is the way in which many a genius has begun his musical career."

"Stories are told of Mozart, Rubinstein, and other great musicians, who, as children, took delight in 'picking out' concertos, chorvds, and other symphonies and melodies, by ear. Such studies awaken interest in the duldest pupil. Similarly, ideas in rhythm can be taught to very young children, by showing them how to rhythimize a simple success such as a five-note scale, and then let them to count four pulses or two or one to each measure afterwards, note-divisions may be taught rhythmic motives, such as these:



"Such rhythms played up and down on five keys would require many repetitions before 'coming even' on the starting note, and the patterns can be multiplied indefinitely so that the pupil will have learned to play quite complicated rhythms before even knowing how they would look on the page."

Lester C. Singer

"Thousands upon thousands of practical and sensible people throughout our country are paying the musical instruction of their children, and the sands of more advanced and serious students of piano are making many sacrifices to become better players and artists. Why all this endeavor? What do they want to play the piano? Whether the object is to make a living as a teacher, to play for their own amusement or to become a renowned artist, the motive back of it all is music. Music demands that some faculty in a person should be not musical to the extent of finding some enjoyment in it. This feeling is so inbred in the consciousness that people without musical training quickly feel the difference between playing that music and that which is not music. And, therefore, the object must be to play music, and to play notes."

So much attention is given to the technical work necessary to play the piano well that unfortunately the child gets so much of a mechanical idea that is cultivation of the more subtle sense to be found in the relation of tones. Many teachers endeavor to cultivate in their students this musical sense, yet it is much neglected, a fact evidenced by the great amount of mechanical and unmusical playing to be heard."

In view of these generally conceded facts, it is the most effectual means of cultivating this desirable element in piano playing? Many of the best teachers obtain good results from technical exercises for the touch and carefully devised methods of fingering, combined with their endeavors to arouse in the student their own musical feeling and enthusiasm."

"If these methods are to be of any use, they must be attained, depending much upon the individual of the teacher and the receptivity of the student. But these methods are indirect and in a large degree uncertain. Usually the development is slow, and the student is left with a feeling of uncertainty. Piano teachers are now giving a good deal of attention to ear training; they are beginning to realize that this work is a great help to student. A good ear for music has always been considered the most valuable asset of a teacher. It seems to have but just dawned upon the thought that the ear can be trained as well as the finger. Why a training so important to good musicianship has been neglected I can only surmise. It is a pity that while the piano is being trained in exercise that will enable the pianist to execute difficult passages, the study of notation, theory, harmony, composition, and even orchestration, are essential to the training of an educated musician. It is a pity that through the sense of hearing musically, the most perfect mechanical or interpretative technique will not yield that vital element that gives to the most potent charm, and color to the music. Ear training is the vital element in this musical sense, more than listening. Listening is to training what technique is to playing, a means to an end."

"The basis for ear training work is found in the partials or overtones; learning to hear the partials is a good beginning, then carefully study the musical effect of these tones heard in the various positions of the triad and in the progress

harmonic relations. This calls attention to the musical qualities of chords and arouses in the listener a perception of, and feeling for, these qualities. The partial tones sing and the player can hear these tones will acquire the ability to make his instrument sing, and sing clearly, without blurring of the voices or parts."

The study should be systematic and serious, the same as technical studies; the player must learn the same as 'discriminate in his musical effects.' Any person can hear well enough, the musician must do more. There needs to be unfolded in the consciousness those subtle qualities that are obscure to the untrained ear. A systematic study of the partial tones will unfold to the student a new and broad field in the realm of music, a whole symphony of tones will be heard, the existence of which the player had not before been in the least aware of. The term feeling expresses this sense better than the word hearing. For the true musician feels these tone relations, and the musical expression is largely governed by this sense, hence the value of its development. This will not come from a process of training the fingers, but must be established in the mind the musical sense that seeks expression through the instrument. The technical equipment will be called upon to furnish the means whereby to express the feeling that exists as the motive back of the whole study of music."

The partial tones furnish the basis of the whole harmonic system. A study of the tempered scale unfolds musical effects not usually taken into consideration by the student. This is touching upon a few points of a system of ear training that will awaken the inner consciousness to a musical sense of tone relations. The possibilities for development in this direction are unlimited, which in due time will command the serious attention of musicians."

MAKING SPARE MOMENTS HELPFUL

BY C. W. FULLWOOD

Do you keep a note-book near at hand in the lesson hours? A new thought. A suggestion should be put on paper at once, or at least immediately after the lesson. At your leisure you can amplify and whip into shape for the printed page. It may help other teachers or students."

Studio intervals can be utilized in various ways with profitable results: preparing work for the next pupil, reviewing the method, aptitude, temperament and possibilities of the pupil who has just left the studio, writing your thoughts of new details of method, a new way of dealing with old problems, reading some poetry with a natural, smooth-flowing rhythm, or doing something that will count in making odd moments result in interest and profit."

If you are a teacher in a country town consider your blessings, for you can slip out in the intervals of lessons and take Nature's tonic for tired nerves and brain. She will soothe and encourage you if you keep eyes and ears open for her suggestions and comforts. Nature study is a profitable aid for the music teacher."

John Wesley, the founder of Methodism, said: "My parish is the world." The teacher, musician or student who would be useful must not confine his art to the studio, class of pupils, the circle of his art, or indeed to the community in which he lives. Push out into the world. In this day the printed page can bring the up-to-date musician in touch with the world of the arts, sciences and all progressive thought. The day is past when even a musician can be a one-idea man."

It is surprising what a fund of information, study and profitable thought can be achieved by utilizing the odd moments. It is said that Macaulay could master the contents of a book while waiting for breakfast. Others have studied a language by using the fan ends of hours. There is a world of truth in the old Scotch proverb: "Many a mickle makes a muckle."

In the line of professional reading many a helpful thought has come to me by reading a copy of THE ETUDE in the intervals of lessons hours. And upon vacations I generally take a bundle of THE ETUDE members with me in the country and read them in the hammock or in the old apple orchard on the farm; thus I keep in touch with my work even during the resting spell."

In fine, take care of the odd moments; they are golden treasures."

THE ETUDE

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

In the *Mercur Musical*, Lucien Greissamer begins a discussion on the hygiene of the violin, and treats some length the methods of using and preserving that most fragile and delicate instrument. In former times, especially in Italy, it was often held against the body, so that many old instruments show a triangular mark on the back, due to friction. As chin rests did not come into general use before the time of Spohr, the early instruments will also show well-marked traces of the chins of bygone virtuosos. Antique costumes did not always permit the use of the chin, however, and this may have led to the Italian method of holding, mentioned above."

For keeping the violin when not in use, many have advocated hanging it on a wall in a dry spot sheltered from the sun's rays; but this practice has never become common. A violinist who has been exposed to the changes and harmful effects of the atmosphere. Excess of dryness or dampness are both bad, as well as frequent changes of condition. A violin is best in its case. Metal cases, however, are to be considered with great care, for they attract dampness. Cases of wood, covered with skin of some sort, are recommended. After being played a violin should not be put away at once, but some time should be allowed for the dissipation of atmosphere and breath to leave it. Similarly, before playing, it is necessary to let a violin grow accustomed to the atmosphere of the concert room, otherwise much retuning will be necessary."

Greissamer asserts that the violin must be kept tuned as much as possible. Any other procedure is a mistake, he claims, and destroys the vibratory power of the instrument. To show that a violin long in disuse cannot at once give promise of relates the experience of Sivirot with the famous "cannon" violin of Paganini, preserved in the museum at Genoa. The municipal council urged him to play this instrument, an old Guarnerius, but when he tried it at rehearsal he found it would not stay in tune, and its tone was execrable. He substituted his own instrument in the concert, without saying anything of the matter, and the public went wild with enthusiasm at what they thought was Paganini's violin."

The general idea of the present has been that violins gain by being actually played; but this is not so, according to M. Greissamer. He quotes a saying of the great collector Labitte, to the effect that the worst enemies of violins are the virtuosos. It is a fact that when a string breaks the equilibrium of the instrument is noticeably disturbed for some length of time. This being so, it is probable that being in motion, rather than being played, is what benefits the violin. It becomes crystallized, so to speak, in a position ready for performance, while an untuned violin becomes set in an unsuitable position. Thus the tuning of Paganini's unused instrument probably brought it into a condition of unusual strain, in which it could not vibrate readily, and the continual shifting of the wood to relieve the strain upon it would be a waste of time. As a consequence, the strings off pitch. As a corollary to this, M. Greissamer believes that the old violins, by continual use, have now reached a point where they are beginning to deteriorate."

Music of the Russian Gypsies

The *Monthly Musical Review* quotes an article by N. G. Shieber on the Russian Gypsies and their music. With the exception of those in the Caucasus regions and Crimea, they have little aptitude in the use of instruments, but are almost wholly devoted to vocal music. At times, in the large cities, they form choirs which soon become renowned for excellence. There is a fairly large repertoire of songs, both in Russian and in Romany (the Gypsy songs, both in Russian and in Romany). They are given with the aid of a seven-stringed guitar. The earliest choirs were founded in the reign of Catherine II (1764-1796), and they have since that time to the present day. They have had some existence in the Caucasus, among the best being those of two Sokolovs, uncle and nephew. These choirs are now to be found only in Moscow or St. Petersburg, but they are as old as the apple orchard in the hammock or in the old apple orchard on the farm; thus I keep in touch with my work even during the resting spell."

In fine, take care of the odd moments; they are golden treasures."

There have been great women singers among these Gypsies, also. Most famous among them was Tanya, who possessed great beauty of person as well as of voice. When Catherine II heard the wonderful soloist, she took off a rich shawl she was wearing, and threw it around the beautiful Gypsy's shoulders, explaining as she did so that the Pope had given it to her as the greatest singer in the world, but she now felt that she had no longer any right to it."

The Southern Gypsies, who show more taste for instrumental music, make use of the violin, the zither, and a sort of drum called the *dand*. They have national dances as well as songs. On the whole, their music is no less interesting than that of their Hungarian cousins, so ably echoed in the works of Liszt and in the slow movement of Schubert's C major symphony."

The Opera in Europe.

In Paris the *Revue Musicale* is republishing Mchál's "Uthah" in its supplements. This opera dealt with an Ossianic subject, and the sombre impressiveness of the poetry gave the composer the idea of leaving out the violins altogether. The gloomy color of the viola thus brought into prominence was only too effective, for it gave Gretry, after listening to the work, cry out, "I'd give a hundred francs now to hear the tone of a violin." The *Revue Musicale* mentions Tietz's account of Gluck's Debussy calls Gluck an old bore, but in his estimation no one is really great—except perhaps Debussy. The Opera-Comique has staged Rimsky-Korsakoff's "Snow Maiden." As Tchaikowsky's "Ivique Dance" due to the New York season, we may hope that other Russian operas will soon cross the Atlantic as easily as they seem to be crossing Europe."

Toscanini, our coming opera director, is spoken of by *Die Musik* as one of the very best of living Italian musicians. An excellent drillmaster, he knows just what he wants, and has been successful in Wagner as well as in the lighter schools. Something of a musical tyrant, he is an avowed enemy of the horny-handed encores which the audience tries to force a repeat of "Di Quella Pira" in "Trovatore."

Happenings in Germany.

In Germany the manuscript of Beethoven's Thirty Variations is offered for sale at the trifling price of 44,000 marks—about \$11,000. If anything like this amount had been paid to the composer when he wrote the work he would have felt a blessed relief from the humble circumstances in which he lived. When we see how the dollars pour in to the composers of "rag-time" selections and popular marches, we realize what a sad thing it is to be a genius. This was especially true of Schubert, one of whose best songs went for twenty cents apiece, while publishers made fortunes out of them."

August Spanuth, of the *Signale*, says he is not a betting man, but if he were, he would stake heavy money that Dr. Muck will some day return to Boston. If the wish could be father to the act, as well as the thought, Boston would have him back at once."

Eugen D'Albert's opera "Tiefand," with its tragic plot of true thought and feeling, has been a big success in Germany, and seems to be that composer's greatest success."

New Music in London.

In London the new Symphony Orchestra continues its performances of works by native composers. W. H. Bell is the latest to achieve local fame. The "English Rhapsody" of Delius was well received. Josef Holbrooke's poem "The Viking" by Longfellow, received various comments. "It amazes, dazzles, and meretriciously shocks," said one critic. Selections from Granville Bantock's song-cycle "The Viking" were played with some success. The "British Song" German opera "Merrie England" has succeeded in concert form, while Purcell's "Dido and Æneas," in one of its many recent revivals, still arouses mild interest."

EVERY MAN has just as much vanity as he wants understanding.—Pope.

A COMPANY manufacturing phonographs has pronounced the names of prominent artists the way they are pronounced in the following list. Many of our readers who have laymen continually questioning the under this point will find this list a serviceable one.

Alhaini (<i>Ahi-bah'-nay</i>)	Leoncavallo (<i>Lay-on-kah'-val-lo</i>)
Ancona (<i>An-kohf'-na</i>)	Liuzzi (<i>Lee-oo'-zee</i>)
Arden (<i>Ahrd'-en</i>)	Listz (<i>Leet</i>)
Auber (<i>Auh-bair'-er</i>)	Mascagni (<i>Mahs-kah'-nee</i>)
Bach (<i>Boch</i>)	yer
Barthelmy (<i>Bahr-thel'-ee</i>)	Mase (<i>Mah-say</i>)
Beethoven (<i>Bay-thoh'-ven</i>)	Massenet (<i>Mah-sheh-nay</i>)
Bellini (<i>Bell'-lee-nen</i>)	Menotti (<i>Meh-n'-doh</i>)
Berlioz (<i>Bair'-lee-ohs</i>)	Meyerbeer (<i>My'-er-bair</i>)
Bizet (<i>Bee-zet</i>)	Moskowski (<i>Mos-koh'-see</i>)
Boito (<i>Boh'-ee-to</i>)	Nicola (<i>Noh'-tsahr</i>)
Calvé (<i>Kahf'-ve</i>)	Niccolai (<i>Nee-koh'-high</i>)
Caruso (<i>Kay-roo'-soh</i>)	Offenbach (<i>Of-fen-bach</i>)
Chaminade (<i>Sh a m e e - c e</i>)	Persci (<i>Poy-rah-see</i>)
Chopin (<i>Sho-pahn</i>)	Pianchi (<i>Pee-ah'-nee</i>)
Dalmores (<i>Dal'-moh'-rays</i>)	Planchon (<i>Plahn'-zong</i>)
David (<i>Dahvred</i>)	Ponchielli (<i>Poh-n'-kay-sell'-ee</i>)
De Logozza (<i>Day-goh'-gahs</i>)	Puccini (<i>Poo-tchee'-nee</i>)
Delibes (<i>Deh-lee'-eh</i>)	Reccia (<i>Ree'-see</i>)
Donizetti (<i>Doh-nek'-zee</i>)	Rossini (<i>Ros-see'-nee</i>)
Drda (<i>Dird'-ah</i>)	Saint-Saëns (<i>Sah-sahn'-s</i>)
Dubois (<i>Doo-bviah'</i>)	Schubert (<i>Shoo'-bairt</i>)
Farrar (<i>Fahr'-rah</i>)	Suppe (<i>Soo'-p</i>)
Fauré (<i>Fahr'-ee</i>)	Tanigano (<i>Tahn-mah'-yah</i>)
Gaddisi (<i>Gahd'-stee</i>)	thom
Gilbert (<i>Zheh'-lee-bair</i>)	Thomas (<i>Toh'-mahs</i>)
Giordano (<i>Jawr-dah'-noh</i>)	Thomé (<i>Toe-may</i>)
Gluck (<i>Glook</i>)	Tschokko (<i>Tsh'-koh-koh'-see</i>)
Goossens (<i>Goh'-sohns</i>)	Verdi (<i>Vair'-dee</i>)
Ground (<i>Goh'-noh</i>)	Wagner (<i>Vahg'-ner</i>)
Grieg (<i>Greeg</i>)	Waldfreutl (<i>Vahld'-fret</i>)
D'Hardenot (<i>Dard'-loh</i>)	Weyher (<i>Vay'-her</i>)
Haydn (<i>HIGH'-dn</i>)	Wienawski (<i>W'-ee-naw'-see</i>)
Heine (<i>Hee'-nay</i>)	Yradier (<i>Ray'-dee-er</i>)
Juch (<i>Yuke</i>)	
Kjerulf (<i>Khyayr'-ul'</i>)	
Lange (<i>Lahn'-gh</i>)	

It is only fair to say that a great number of the names have come so Americanized, so to speak, that it is quite good for anglize them if desired. Some examples a David, Mozart, Meyerbeer, Wagner, Weber, Verdi, etc., which are frequently pronounced just spelled.

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers
By MR. PRESTON WARE OREM

RONDO IN D—W. A. MOZART.

CLASSICS of this type remind one of a beautiful piece of Dresden china or a miniature by Watteau, perfect in their artistic simplicity, refined and polished to a degree. The few detached pieces and movements for pianoforte of Mozart, aside from his sonatas, are nearly all of rare interest and beauty. Of these the "Rondo in D" is one of the most noted. It is to be found on the recital programs of many great artists and it is widely used in teaching. It is one of the most striking examples in existence of the form known as the "sonata rondo." Briefly speaking, a "rondo" is a form of musical composition in which the first or principal theme reappears after each new theme. There are usually three or more themes, each in a related key. There are various elaborations of the rondo, of which one of the most interesting is the "sonata rondo." This form partakes of the characteristics both of the rondo and of the "sonata-form," the second theme also reappearing after the first. The reappearance of the first theme. Curiously enough in Mozart's "Rondo in D" there is but one principal theme, which by changes in key and in treatment is made to do duty for all three themes; and yet there is no sense of monotony. The complete first theme (key of D) ends at the sixteenth measure of the piece and is followed by a subsidiary phrase of four measures in the same key. Then follows an "episode" modulating to the dominant (key of A), in which the principal theme is again introduced at the thirty-sixth measure. After seven measures the principal theme is transferred to the left hand, followed by a "coda" leading to the double-bar with repeat sign. This completes the "exposition" so-called. Following this is an elaborate and ingenious "development" or "working-out" section, taking the place of a third theme, fragments of the principal theme and its subsidiary being introduced. At the eleventh measure after the double-bar the principal theme appears in the key of G, and again, closing the "development," it appears at the thirty-sixth measure in its original form in the key of D. After eight measures it is changed to the parallel minor (D minor), modulating in the course of nine measures more to F major. Fourteen measures further on the principal theme again appears in the key of D, transferred to the left hand. Then follows an elaborate "coda" or "conclusion" at the close of which the piece quietly dies away in a *pianissimo* ending, by means of interrupted fragments of the first theme. This piece must be played with the utmost finish, delicacy and precision, chiefly employing a light finger touch. The correct execution of the various embellishments will be found in the foot notes. The accompanying figures in either hand must always be subordinated to the melody, furnishing merely a harmonic background. The melodic portions throughout must be delivered expressively and in the singing style. All marks of phrasing and dynamics must be strictly observed. Too much pains cannot be taken with this delightful masterpiece.

SAILORS' SONG AND HORNPIPE—C. KOELLING.

A VIGOROUS characteristic piece, full of the flavor of the sea. It is divided into two principal movements: the "Sailors' Song" in G minor, and the "Hornpipe" in G major. The first movement suggests a capstan chorus, the nautical name for which is "chanty," sung while the anchor is being weighed. This movement must be played in a bluff and energetic manner, the chords strongly marked. To this the "Hornpipe" furnishes a strong contrast. A hornpipe was originally an old English dance, named after an obsolete musical instrument. In modern times the term is almost exclusively applied to the characteristic sailor's dance, which is usually a quick 2-4 movement. Koelling has caught the peculiar rhythmic swing very aptly. Play this movement in a sprightly manner emphasizing the first beat in each measure rather strongly, the accompaniment staccato. Attention is called to the "boat-swain's call" beginning in the twenty-eighth measure of this movement, a reminiscence of the similar passage in Wagner's "Flying Dutchman." This is followed by a very pretty theme suggesting a low song. In the "finale" the two principal themes are cleverly combined to form a brilliant "coda" or conclusion.

ure of this movement, a reminiscence of the similar passage in Wagner's "Flying Dutchman." This is followed by a very pretty theme suggesting a low song. In the "finale" the two principal themes are cleverly combined to form a brilliant "coda" or conclusion.

SUN SHOWER, CAPRICE—F. P. ATHERTON.

This is a clever and showy drawing-room piece by a promising American composer. It is of the type popularized by Kirchner's "Album Leaf" and Vollenhaupt's "Moreau Caracteristique," but it has a freshness, vigor and originality of treatment all its own. This piece demands clean and accurate finger-work. There should be no blurring, and the numerous staccato marks should be duly observed. The flowing melody of the middle section should stand out well against the syncopated accompaniment. The fingering throughout is very accurately indicated and should be strictly followed. The entire rendition should be vivacious and buoyant, in keeping with the character of the piece.

CECILIA WALTZ—PHILIE.

THIS is a drawing-room waltz in the modern French style. While not primarily intended for this purpose, its steadiness of movement and gracefulness render it possible to be used for dancing purposes. Practically all composers since Beethoven have at one time or another been attracted to the waltz rhythm and have idealized it in various forms. Among these Chopin stands preëminent, his waltzes serving as a model for all succeeding composers. Among contemporary writers the French seem most successful in their treatment of the waltz. Philie's "Cecilia" is a good example of this type. It should be played with grace and abandon. The principal theme is to be sung in the manner of a baritone or cello solo with breadth of phrasing and large tone.

HOMEWARD MARCH—LINDSAY.

AMERICA is gradually developing a series of beautiful and expressive folk-songs, second to none in their sympathetic and appealing qualities. One of the most touching of these is "My Old Kentucky Home." In the clever little march movement now under consideration this melody is very happily introduced in the "Trio." The tendency to employ the folk tunes as the basis for musical composition is a healthy and commendable one, which should gradually be extended to larger and more important works. "Homeward March" is an interesting teaching piece which will repay careful study. It must be played with exactitude of rhythm and rather in the military manner. The "Trio" introducing "Kentucky Home" should be played with much expression.

MERRY GAMES WALTZ—G. B. FRATE.

This is an agreeable little teaching or recreation piece presenting several original features. Although this piece is very easy to play there is considerable variety in the harmonies, more than is usually found in pieces of this class. The theme of the Trio, assigned to the left hand, is a pleasing and interesting feature. In teaching this piece, stress must be laid on the steady swing and firm accentuation of the waltz rhythm. In all such pieces it is advisable to strive for almost automatic precision.

SPRING'S GREETING (FOR THE LEFT HAND ALONE)—F. HUMMEL.

PIECES for the left hand alone are much in vogue at present. They are found upon many recital programs, both of artists and students. While sometimes in the name of a display these pieces nevertheless serve a good purpose (the development of the left hand), and many of them possess real artistic merit aside from the ingenuity of their construction. Moreover, these pieces depend very largely upon the successful performance upon the ready and skillful manipulation of the damper pedal. Hummel's "Love's Greeting" is a very good specimen of a left hand solo of intermediate grade. The melody must be well brought out by the thumb, the

remaining voices being slightly subordinated. All leaps from the bass to the treble and back must be swiftly and neatly executed. The pedal markings must be strictly observed throughout. A characteristic feature of this tuneful and well-harmonized number is the continual occurrence of the augmented fifth (C—G sharp). It imparts a plaintive and appealing quality to the melody which could be gained in no other manner.

BLOW BUGLES—R. DE VILLAC.

This is a very easy, but decidedly attractive little piece for young players. The imitation of a bugle call should prove interesting and instructive as well. It is far more satisfactory to use characteristic pieces with young students than dry and colorless studies.

THE PAPER CHASE—PAUL LAWSON.

This is another easy teaching piece, rather more advanced than the preceding. It furnishes good drill in elementary scale playing and in the *legato* and *staccato*. This piece should be played in an animated manner, with firm touch and steady accentuation.

FUNERAL MARCH (FOUR HANDS)—MENDELSSOHN.

THIS is one of the most noted of all funeral marches. It was one of the numbers selected to be played at Mendelssohn's own funeral, the orchestration being made by his friend and former teacher, Moscheles. This piece is one of the celebrated "songs without words," a form of which Mendelssohn is practically the inventor. As arranged for four hands the "Funeral March" gains much in breadth and sonority. It must be played firmly and steadily. Several rhythmic problems are presented, particularly the triplets in thirty-second notes representing "trumpet calls." These must be delivered crisply and with mathematical precision.

FLYING DOVES (FOUR HANDS)—C. HEINS.

This is a lively little galop, very easy to play, but brilliant and effective nevertheless. If possible, it should be played up to the indicated metronome time, well accentuated and with full, round tone.

HOMAGE TO GRIEG, MELODY (PIPE ORGAN)—GEO. E. WHITING.

A NEW and striking number for the organ, rich in melodic invention and harmonic treatment. It is taken from Mr. Whiting's "Progressive Studies," recently published. This number may be used as a voluntary for church service, serving either as a prelude or offertory. It should also prove useful and popular as a recital piece. The registration given is for a three-manual organ, but with very little adaptation the piece may be effectively handled on a two-manual instrument. The composer's ideas and color scheme should be carried out as closely as possible, according to the printed directions. This whole number requires neat and tasteful playing. The tempo should be a trifle free, not too rigid. Make a strong contrast between the principal theme played on a solo manual and the quaint and pastoral middle section with its chromatic harmonies and sequential effects.

TENDER AVOWAL (VIOLIN AND PIANO)—ENGELMANN—DRESSLER.

This is a bright, melodious and very entertaining number for the violin. It was originally written as a piano solo, in which form it has been a decided success. Its adaptability for the violin happened to appeal to the veteran musician and composer, Wm. Dressler, hence its appearance in its present form. This piece is of the modern intermezzo type, and as arranged by Mr. Dressler it is rather more than a violin solo with piano accompaniment. The two players should endeavor to establish a perfect ensemble.

THE VOCAL NUMBERS.

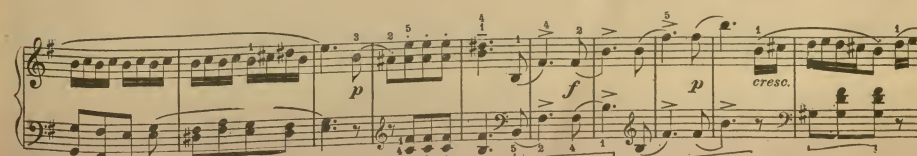
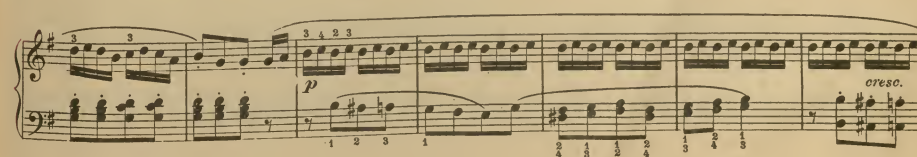
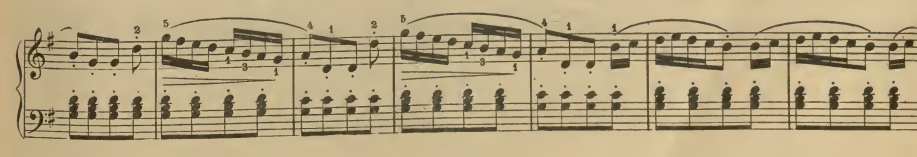
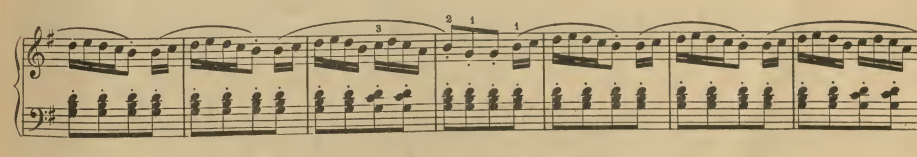
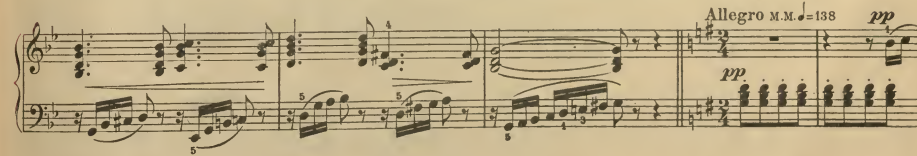
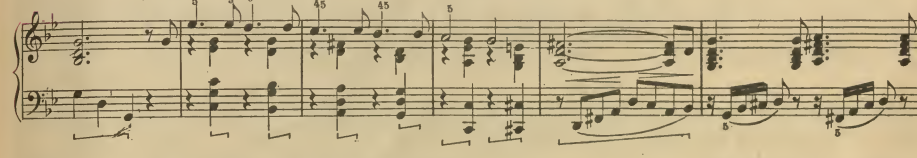
ANYTHING new from the pen of Henry Parker is bound to prove of interest. This veteran composer has had many successes, but his name seems ever fresh. There are many settings of the familiar hymn "Nearer, My God, to Thee," but a new and really good setting is always wanted. Parker's "Nearer, My God, to Thee" is one of the best things he has ever done. It is melodious, singable and impressively devotional. The music fits the text exactly and the final climax is admirably managed. The accompaniment, which is beautifully harmonized, is of such a character as to be readily and effectively adapted for the organ. This song demands breadth and pathos with a touch of dramatic quality. Geo. A. Chapman's "Singing Thru" represents a composer whose work has not previously appeared in our Etude pages. It is a quiet, tender, expressive melody affording a splendid opportunity for the vocalist, demands a warm, rich, sensuous tone, depth of feeling and a finished style. As one of a group of short songs this number should be exceedingly well liked. It is a genuine "singers' song."

SAILORS' SONG AND HORNPIPE

MATROSENGESANG UND TANZ

CARL KOELLING, Op. 392

Maestro M.M. $\text{♩} = 88$



THE ETUDE

HOMEWARD MARCH

Introducing "MY OLD KENTUCKY HOME"

THE ETUDE

The sun shines bright on the old Ken-tuck-y home, 'Tis sum-mer, the

dar-kies are gay; The corn tops ripe, and the mea-dow's in the bloom.

Weep no more, my la dy,

Oh! weep no more to day! We will sing one song for the

old Ken-tuck-y home.

FLYING DOVES

GALOP

Secondo

CARL HEINS

Vivace M. M. ♩ = 152

FLYING DOVES

GALOP

Primo

CARL HEINS

Vivace M. M. ♩ = 152

FUNERAL MARCH

"Songs Without Words," No. 27

Secondo

F. MENDELSSOHN, Op. 62, No. 3

Andante maestoso M.M. ♩ = 80

Andante maestoso M.M. ♩ = 80

ff *mf* *francquillo* *mf* *francquillo*

legato *sf* *p* *mf* *sf*

p *dim.* *mf* *cresc.*

ff *ff* *con forza* *sf*

dim. *sempre dim.*

p dim. *pp* *dim.* *pp*

FUNERAL MARCH

"Songs Without Words," No. 27

Primo

Andante maestoso M.M. ♩ = 80

F. MENDELSSOHN, Op. 62, No. 3

Andante maestoso M.M. ♩ = 80

ff *mf* *francquillo* *mf* *francquillo*

legato *sf* *p* *mf* *sf*

p *dim.* *mf* *cresc.*

ff *ff* *con forza* *sf*

dim. *sempre dim.*

p *dim.* *pp* *dim.* *pp*

THE ETUDE

RONDO IN D

W.A. MOZART

Allegro M.M. = 120

p

f

mf

mf poco marcato

f

mf

minuendo

cresc.

f

marcato il canto

a) b) c)

THE ETUDE

cresc.

ff dim.

f

p

fp

f

p

de - cre - scen - do

f

p

mp poco marcato

f

mf

d)

Musical score for page 446, "THE ETUDE". The score is written for piano and voice. It consists of several systems of staves. The piano part features complex arpeggiated figures and chords, often with triplets and sixteenth notes. The vocal part has melodic lines with lyrics. Dynamics include *mf*, *dim.*, *p*, *pp*, *f*, and *marcato*. The tempo is marked *Andante*.

Musical score for page 447, "THE ETUDE". This page continues the piano and vocal arrangement from page 446. The piano part continues with intricate arpeggiated patterns. The vocal part includes lyrics and dynamic markings. The score ends with two short piano exercises labeled e) and f).

e) f)

THE ETUDE

CECILIA

WALTZ

J. ERNEST PHILLIPS

Moderato

CRES.

l. h.

con molto espressioni

<i>r.h.</i>	<i>rit.</i>
-------------	-------------

♩ Tempo di Valse M.M. $\text{♩} = 50$

a tempo

cresc.

19

百

Fine

f scherzando

mf —



* From here go to S and play to Fine; then, play Trio.

Trio

cresc

teuina

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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Doc

rit.

SUN SHOWER

CAPRICE

FRANK P. ATHERTON, Op. 153

Allegretto brillante M. M. ♩ = 120

f *p delicate* *mf* *cresc.* *f* *cresc.* *f* *Poco mosso* *p* *piu allarg.* *a tempo* *mf* *cresc.* *rall.* *mf* *a tempo*

piu allarg. *lento* *p* *f* *Tempo I* *mf* *p* *cresc.* *mf* *cresc.* *f* *dim.* *p con espress.* *piu cresc.* *rall.*

Tempo I

Tempo I

mf

p

mf

p

cresc.

f

accel.

f

TENDER AVOWAL

INTERMEZZO
VIOLIN AND PIANO

Andante con grazia

H. ENGELMANN
Arr. by Wm. Dressler

VIOLIN

PIANO

p

pp

f

pp

p

leggiero

p

a tempo grazia

rit.

a tempo grazia

Arr. by Wm. Dresle

Allegretto scherzando M.M. ♩ = 112

This page of musical notation is for a piano piece, likely a sonata or concerto, written in a major key with a 2/4 time signature. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs) and a single treble staff. The music is characterized by a mix of melodic lines and harmonic accompaniment. Key features include:

- System 1:** The first system begins with a treble staff containing a melodic line with a fermata. The grand staff below it features a bass line with a melodic line and a harmonic accompaniment. The tempo is marked "a tempo".
- System 2:** The second system continues the melodic and harmonic development. The tempo is marked "a tempo".
- System 3:** The third system features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. The tempo is marked "a tempo".
- System 4:** The fourth system concludes the piece with a final melodic line in the treble staff and a harmonic accompaniment in the grand staff. The tempo is marked "a tempo".

The notation includes various musical symbols such as notes, rests, fermatas, and dynamic markings like "cresc." (crescendo) and "dim." (diminuendo). The piece is written in a style typical of the late 19th or early 20th century.

SPRING'S GREETING

For the Left Hand Alone M.M. ♩ = 63
Moderato con espress.

FRÜHLINGSGRUSS

FERDINAND HUMMEL, Op. 43, No. 1

BLOW BUGLES!
PETITE FANFARE MILITAIRE

Bugle Call

R. DE VILBAC

Allegretto. M.M. ♩ = 104

THE PAPER CHASE
CAPRICE

PAUL LAWSON

Allegretto moderato M.M. ♩ = 100

THE ETUDE

MERRY GAMES

WALTZ

Tempo di Valse Vive M.M. $\text{♩} = 72$

G.B. FRATE

* From here go to the beginning and play to Fine; then, play Trio.

THE ETUDE

NEARER, MY GOD, TO THEE.

SACRED SONG

ADAMS

HENRY PARKER

THE ETUDE

p Near-er to Thee. *pp* Near-er to Thee. *pp* Near-er to Thee.

len. *sostenuto* *p* *sempre p* *pp*

mf Allegro con spirito

And when on joy-ful wing, Cleav-ing the sky,

len. *rit.* *mf*

f Sun, moon and stars for-got, Up-ward I fly: Still all my

cresc. *f* *cresc.* *f*

song shall be, Near-er to Thee, Near-er, my God to Thee, Near-er to

cresc. *ff* *poco rit.* *colla voce*

al tempo Thee Near-er to Thee, Near-er to Thee, Near-er,

mf Animato *cresc.* *f*

THE ETUDE

Near-er, Near-er to Thee.

f *molto* *rit.* *ff* *accel.* *f* *molto* *ff*

COMING HOME

Words and Music by
Geo. A. Chapman

Moderato *With tenderness*

1. Sweet-heart o'er the hills I roam,
2. Those last words you whis-pered low,

mp *rit.* *p*

Wait-ing for your com-ing home. Ev-'ry flow-er seems to say, You will meet me
"For your sake dear I must go," *rit.* Are my soul's one hope and cheer. I am wait-ing,

here some day; Ev-'ry bird and ev-'ry tree Bring your mem-o-ry to me.
wait-ing, dear, For your foot-step at the door, For our lips to meet once more,

mf et accel. *rit.*

1 2
All the joy of life has flown, Wait-ing love your com-ing home. com-ing home.
For your strong arms round me thrown, Wait-ing love your com-ing home.

p *pp*

HOMAGE TO GRIEG

MELODY

FOR THE PIPE ORGAN

Prepare (Sw. Oboe, Fl. 4ft.
Gt. Fl. 8ft.
Ch. Viola 8ft.
Ped. 16ft. & 8ft.

Andante con moto M. M. $\text{♩} = 90$

R. H. on Gt. 2nd time, an octave higher
con espress.
ppsw.

GEO. E. WHITING



VOICE DEPARTMENT

Edited Monthly by Experienced Specialists

Editor for July, Mr. D. A. Clippinger

VOCAL METHODS.

BY D. A. CLIPPINGER.

It is generally conceded that vocal methods differ. The belief is not without foundation that there are as many methods as there are teachers. This includes the Italian method, for which many still have a strong commercial affection. Before a standard of vocal teaching can be established it will be necessary to find where these methods differ. Then, if possible, to decide which is best, and most difficult to induce all to use it.

It may be presumed that every teacher believes he is right, and he is from his standpoint. Then the standpoint is to be considered. Leaving anatomy out of the discussion, it is safe to say that the majority of teachers believe pretty much the same thing about vocal method up to a certain point, namely, to where the tone begins. To specify, most teachers believe in having the throat free. They believe in perfect breath control as a basis for good tone production. Most of them believe in diaphragmatic breathing. Read a large number of books and you will find quite a similarity in the discussions and exercises under the head of "Breath Management." You will also find the belief about the functions of the larynx and the vocal cavities very much the same.

At present there are very few teachers who would tell the pupil to hold his larynx in one position for all tones. Most teachers would tell him to forget his larynx in making up his vocal assets.

I imagine that the majority of teachers have ceased to insist on the tongue being held persistently down. The general drift of vocal teaching, judging from the books and magazine articles, is toward a more human treatment of the vocal organs. There is a strong inclination to recognize the man behind the voice. The idea obtains more and more that singing is a question of mind rather than muscle. And yet no two people take alike.

If any one goes about getting results may be called his method, then there are about as many methods as there are teachers. Why is it?

The difference in vocal methods is not so much in theory as in practice. Theoretically most teachers stand on about the same ground. It would not be difficult to write a creed to which they would subscribe. But the instant the pupil begins singing an entirely different element enters into the proposition and the creed is forgotten. This element is the taste of the teacher. The human voice is the most wonderful thing in the world from whatever standpoint it is considered.

Unlike every other musical instrument it admits of almost infinite variety in tone quality. No other instrument is so closely related to that intangible something we call feeling. No other instrument can express such a wide range of feeling so unerringly. No other instrument responds so promptly to the study of the individual.

If one wishes to study the voice scientifically he will find problems that never have been solved and upon which he does less can spend the rest of his days. He will find problems in acoustics that are still in doubt and he will be carried to

the limit of mathematics. The fact that the voice does respond to any and every feeling makes it possible for any musical taste to have an impression upon it. It is here that vocal methods differ.

No two vocal teachers have exactly the same tone concept. No two singers have. This is so well understood that it need not be argued. What the teacher tries to bring out in the voice is his own concept of tone quality, his own musical taste. Tastes differ. They always have differed, they always will differ. The taste of one calls for a brilliant tone. The taste of another prefers a tone that is more mellow and sympathetic. And so it goes.

Sometimes not enough attention is paid to the individuality of the pupil, and in the attempt to teach the pupil the concept the voice is forced to do things which are not natural to it and the effect is bad. This great variety in musical taste makes it practically impossible for vocal teachers even to reach more than theoretical agreement, and a theoretical agreement is of little practical value, for each one will continue to follow the dictations of his musical taste.

The general average of vocal teaching will improve as the general average of musical taste improves. This is in no sense discouraging. Musical taste is improving in this country at a rapid rate, which makes the outlook for better vocal teaching most hopeful.

INDIVIDUALITY.

BY D. A. CLIPPINGER.

It is not the purpose of this short discussion to tell what constitutes success. That is a most difficult thing to estimate in any instance. The external indications are not necessarily reliable, but are often misleading.

One may have his studio full of people all day long though he may not be a successful teacher in the best acceptance of the term. Another may have less business but yet leave a better and more lasting impression on his pupils. But the teacher who has his time well filled is, at least in his own mind and in the minds of most people, successful. For the present let that be the standard. How does he do it? How does he manage to fill his time when others, possibly better musicians, have little to do? The answer doubtless will be that he is a good singer and the others are not. But this answer is very elastic. The explanation needs to be explained.

A business education does not insure success. One of the flattest failures I ever knew was a man who carried diplomas from three prominent universities. He was not a bad man either. Technically he was equipped to operate almost any line of business. He was a combination of encyclopedia and reference library, but he was never known to earn over twelve dollars a week. This man was a type which may be found in all professions, music not excepted. It is proof that musicianship alone, although the first requisite, will not draw a multitude of enthusiastic pupils.

The habit of study may be carried to the point where the desire for knowledge completely absorbs the individual and he loses all thought of or taste for giving out his knowledge to others. Such a self-centered individual becomes most unattractive and has very little drawing power. He is merely a receptacle for knowledge, not a channel through which it flows.

If we follow this matter of success or failure to its last analysis we shall find it to be largely in the man aside from what he knows about music. His habits of mind, constituting his individuality, will have either an attracting or a repelling power. The impression the man leaves on those he meets has much to do with forming their decision when the time comes for them to study. The teacher may not suspect it, but his measure is being constantly taken and very small things will often turn the vote against him. A beard two days old has in more than one instance cost the teacher the influence and financial support of one of the best families. To dispense with the ministrations of the tonsorial artist is at all times false economy.

The day has gone by in this country when long hair, a villainous temper and the odor of cigarettes have a commercial value to the teacher. Among the Americans who study in Europe such things are still the ear marks of genius, but to those wise enough to stay at home they have ceased to be otherwise than vulgar. In America the class of people which constitutes the only desirable following demand that the teacher must be at least externally a gentleman, and otherwise as far as they can discover.

There are daily examples of what people will do for one whom they admire, and it might be added what they will do to one whom they do not admire. There is no doubt that individual traits make for success or failure. I once knew a teacher to lose a pupil for the trifling reason that before the first lesson was finished he tried to negotiate a small loan. I happened to be the pupil and I argued to myself that if he did that every time I should never be able to catch up, so I retired from the situation. It is well to avoid one who spends his money before he earns it. Such a habit will sooner or later lead its possessor to the field where a large quantity of husks are awaiting consumption.

A Great Discovery.

A new idea is oftentimes overwhelming, and when one is the object of such a visitation he is convinced that it came to him straight out of the unknown, we never vouchsafed to humanity before, hence is brand new and original, and he hastens to proclaim it as such. Not infrequently the idea is wrinkled and decrepit from age and overwork, but it is new and glittering to him.

Many great discoveries in the realm of voice culture are of this variety. To be continually making great discoveries is a habit of mind of doubtful value. Original research is always to be commended, but judgment should be exercised in labeling the result of one's investigations. Most of us have ourselves with what has already been discovered. This idea recalls the inventor who worked out a mechanical device certain to revolutionize one branch of industry. He tied him to the patent office only to find that several hundred others had in the past applied for a patent on the same machine.

No doubt most people have peculiarities of which they are unconscious. To say they are a part of one's disposition and cannot be changed is a very foolish statement. There seems to be the tendency in man as well as in the lower animals to revert to a lower type. To avoid this and move in the other direction one must be continually revising and remodeling his habits. While this is going on it will be well to remember that kindness, gentleness and courtesy are parts of an individuality, without which a full measure of success is impossible.

VOCAL RESONANCE.

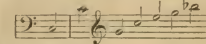
BY D. A. CLIPPINGER.

How to develop the right kind of resonance in the voice is a problem constantly confronting the vocal teacher. Resonance is the life of the tone, the vital spark, the carrying quality. It is that which makes the tone carry conviction. It makes the voice solid, compact, vibrant and yet sympathetic. It adds the quality of earnestness and sincerity to the tone, and without it no singer is properly equipped.

Let us not imagine that every voice which is not breathy possesses the true musical resonance. On the contrary we often hear voices that are so compact that they are piercing in quality. This kind of resonance is almost as bad as its opposite, the breathy tone, for neither of them possesses the element of sympathy, hence are unfitted for purposes of artistic singing.

A short inquiry into the nature of resonance will serve to elucidate the matter. First, the tones of the human voice, like the piano and most other instruments, are not simple but compound. That is, the tone consists of a fundamental and a large number of overtones, or upper partials. Without this combination of overtones with the initial or fundamental, the tone would be lacking in richness and would be somewhat of the nature of the flute.

The number of overtones in any given tone is almost infinite, but only a small number of them can be heard by the



average ear. The first six overtones of the pitch C, second space, bass clef, are given above. These can all be heard by anyone with a little practice. Says Helmholtz: "Musical tones which are accompanied by a moderately loud series of the lower partial tones up to about the sixth partial (those given above) are more harmonious and musical. Compared with simple tones they are rich and splendid." How to secure this combination of prime tone, or fundamental and upper partials brings us to the subject of sympathetic vibration.

We shall remember that cavities have pitch no less than strings. We shall also remember that a cavity can be used as well as a string. This can be easily demonstrated by striking an empty glass and then striking it while water is poured into it. It will be seen that the pitch rises as the glass fills with water. The cavities of the mouth and throat are no less susceptible to this tuning process and are capable of great variety in pitch. That cavities act as resonators is well understood. Note the difference in the power of a tone generated by a tuning fork when held in the open air and when held over a resonating tube or brought in contact with a sounding board.

When we sing we sing into cavities, not into the open air. If there were no cavities above the vocal chords the voice

"For, whereas nowadays expression and pathos are something quite apart from the mere music, a spirit requiring to be infused into it, either boisterously or delicately breaking the musical forms, the language of the music of all shape; expression in the days of good singing was enclosed in the music itself, it was the very ripeness of the music, the very perfection of the perfection of their development: let only the piece be phrased rightly, the notes swelled and diminished, the ornaments delicately marked, the whole artistically and sensitively phrased, and the expression of which the piece was capable had been attained—pathos emanating directly from the music itself; for we must remember that, as we have seen, the music of the eighteenth century was eminently musical, not dramatic; it was not like so much of our operatic composition, the music itself being the passion turned into untruthful melody."

PUBLISHERS' NOTES

School of Technique We have been fortunate in procuring from one of the foremost technicians in the world, Ildor Philipp stands at the head of the piano. We believe that this will be an epoch-making work, as it contains all the ideas that have been developed along the line of piano technique in modern times. It will be an up-to-date work for piano education. It will be a complete school in every respect.

There is no form of technique that has not been covered and treated in an exhaustive way. We expect to have the work in print for the fall teaching—a most excellent time for teachers to take up with a new work of this kind. On account of the completeness and thoroughness of the work, it will occupy nearly 200 pages of ordinary music size and will retail for at least \$2.00. Our special offer to those who wish to order in advance will be only 50c postpaid.

Tale of Jewels. This charming new work, announced last month, will be continued on special offer during the current month. We predict a great success for this new opera. While it is easy of preparation and production, it is nevertheless brilliant and effective throughout. The play by Jessica Moore is clever and highly entertaining. The music by Geo. L. Spaulding represents the composer at his best. Several of the numbers are veritable little operatic gems. The work is suitable for performance at any season of the year. Opportunity is given for artistic yet inexpensive stage pictures, since the characters represent various familiar jewels, and are dressed accordingly.

For introductory purposes during the current month the price will be 30c postpaid, if cash accompanies the order.

Chronology. We have in the Musical History, process of printing, a complete chronological history of musical events from the earliest history to the present date. These are arranged according to the date and make not only interesting reading but is valuable for reference. The little work will be published sometime during this month and the cost is exceedingly small. We offer one copy for the sum of 10c postpaid. We shall be glad to hear from all who wish to take advantage of this offer during the present month as the offer will most likely be withdrawn with the next issue.

Reinecke. This important new work Juvenile will be issued most likely during the coming month.

It contains a complete set of easy pieces by the celebrated composer, Carl Reinecke. These have been written especially for us and are intended to prepare the student for the Young Artists' Album for the future. There are 26 pieces of varied style and written in the modern spirit. Our introductory price on the volume is only 25c postpaid. It is a volume that will be welcomed by almost every pupil.

Settlement. As we explained in the June issue of *The Etude*, and also by direct with the June 1st statements to all our patrons, we expect at least one complete settlement of accounts each year. That is, we expect the return of the teaching season June and July, and payment for the music that has been used or retained before the new season opens in September.

Immediately upon receipt of the return of "On Sale" music a detailed memorandum of credit showing value of the music returned will be sent to the person making the return, and the amount will be deducted from the total of the account and statements sent showing balance due us, which should be paid promptly.

There is but one exception we make to the one settlement, and that is—if your present selection was sent during the season just closed (that is, since June 1st), and is of such a nature as to be of value to you during the next season, you can (by writing us for conditions) arrange to keep this for another season, without incurring any further charges two ways.

Any further information will be gladly sent upon request.

Important. Be sure that your name and address is on the outside wrapper of every package of music you return.

Keyboard Chart. We announced last month a new keyboard chart. This announcement will doubtless prove interesting to many teachers and students. This chart is made of heavy cardboard. It is small and compact, being about two octaves in length. It contains a representation of the keyboard with its octaves, and fits over the piano keyboard at right angles, the chief object being to teach the relation between the keyboard and musical notation. The chart in addition to the best keyboard, and it also gives the notation for both clefs, the names of all notes, also gives the relative time value of all notes and all the key signatures. This chart is gotten up in very substantial style and will last indefinitely. In addition to being useful for teaching purposes, it will also prove valuable for reference.

During the current month, for introductory purposes, we are offering this chart at 15c each, postpaid, if cash accompanies the order.

A New Volume Volume IV of Grove.

"Grove's Dictionary of Music and Musicians," which is published by the publishers of the letters Q to S. The evidence of the thorough work are as abundant in this as in the preceding volumes. Old articles have been revised, extended, and brought down to date; new articles have been added, and the scope of the dictionary extended by the inclusion of material not contemplated in the original plan.

Women's Club. This is the title which has been selected for our new collection of songs and choruses for women's voices. This useful volume will contain sacred and secular part songs and choruses for three and four parts, some of the pieces having solo parts.

A splendid array of composers is represented. It will prove the most useful book of the kind ever issued, containing a number of pieces suitable for all possible occasions. For introductory purposes during the current month the price will be 20c, postpaid, if cash accompanies the order.

Blank Programs. Our announcement in the last issue regarding a blank form of program that can be used for small recitals or concerts has been welcomed by a great many teachers. We have them now ready for distribution. These are simply blank forms of programs containing four pages. On the first page is printed

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The paper is of the very best and the outside cover is tasty and ornamental. The inside two pages are left for the program. These programs may be either printed or written. It is lithographed in color on the very finest paper. The size of the page is 5 1/2 x 6 1/2 inches. There is also a small card of the announcement, which is placed in the center of the program. The price of these programs is 60c per hundred postpaid.

We cannot undertake to do the printing of the programs. We do, however, furnish these blank designs and shall be very much pleased to send a sample of them to anyone who wishes to examine the form.

Sonata Album. The Sonata Album is now about ready, but the special offer will be continued during the current month, which will be the last. Copies will be delivered shortly. This is an excellent opportunity to secure this splendid collection of sonatas at a low price. There are 15 complete sonatas, each by a different composer, and each is a masterpiece. The collection originally compiled by Louis Kohler, but the editing and revision follow that in the celebrated 15c edition. This is one of the best of all educational volumes introductory to the study of the larger classics.

During the current month the special introductory price will be 35c, postpaid, if cash accompanies the order.

First Velocity. This volume will be continued on special offer during the current month, and although the work is very nearly ready, it is intended as a pleasant introduction to the acquisition of velocity.

The studies, which are brief, yet interesting, have been compiled from various sources by Geza Horvath, the well-known Viennese composer and teacher. Practically all the best writers of educational piano works are represented, the chief idea being to avoid anything hackneyed and to present as much absolutely new material as possible.

The special introductory price of this volume is 20c, postpaid, if cash accompanies the order.

New Anthem. We have in preparation a new volume to be added to our highly successful series of anthem collections: Model Anthems, Anthem Repertory, and Anthem Worship. This new general excellence of our collection. We have profited by our experience in the compilation of the first three volumes and have been at great pains to secure a wealth of new material especially for this book. We are successful.

For introductory purposes during the present month, the special offer price will be 15c, postpaid, if cash accompanies the order.

New Editions. During the past month it has been found necessary to print new editions of the following publications: Rogers' Graded Material for the Piano Organ. This work has passed through a number of editions. It is about the most practical elementary piano organ work ever published, being superior in many respects to the well-known work by Stainer. Pianists who have taken up the study of the organ will find this work particularly suitable for their use.

Greene's Standard Graded Course of Singing, Book I. This work is intended to do for vocal study what Mathews' Graded Course has done for piano study. Volume I represents a careful selection of the best of the easier studies to be found in the entire literature of vocalists.

Four-Hand Parlor Pieces. This is a very useful work. It contains numbers of a bright and entertaining character of intermediate grade, both original compositions and arrangements. It is one of the best of the four-hand collections.

Stainer & Barrett Dictionary. This is one of the standard works of reference. It is really more of an encyclopedia than a dictionary, and is a compendium of practical, musical information.

Randegger's Method of Singing. This is one of the standard text-books for a clear and comprehensive treatment covering all points of vocal art.

Clarke's Theory Explained to Piano-forte Students. This is one of the most popular of all elementary theoretical works. It is a clear and comprehensive treatment of the principles of piano-forte playing, and is intended to impart to piano students the principles of harmony in the easiest and speediest manner possible, serving as an introduction to all large works in harmony.

Reed. On the third cover page of Organ, this issue will be found a list of the names of the teachers who have their organ, music, for which instrument appears to be in more than usual demand at this season of the year. Our publications for the organ are edited toward the needs of pupils and performers on that instrument and can be relied upon as the best material of the kind available.

The studies, which are brief, yet interesting, have been compiled from various sources by Geza Horvath, the well-known Viennese composer and teacher. Practically all the best writers of educational piano works are represented, the chief idea being to avoid anything hackneyed and to present as much absolutely new material as possible.

The special introductory price of this volume is 20c, postpaid, if cash accompanies the order.

Early Closing. 5 o'clock during the week ending Saturday and Sunday. It will be well for our patrons to note that orders which are usually filled for us on Saturday afternoon will now be filled during these two months on Monday morning, and regulate their orders accordingly.

Summer. There are a great many new teachers who are coming to the summer camp in the teaching districts that can only be reached in the summer months.

These teachers are glad to meet us and we are glad to meet them. We shall be glad to send them a sample of our work. We shall be pleased to send these to our patrons during the summer.

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The figures quoted are phenomenally low. Lyon & Healy are making a determined effort to close out all these great stocks of instruments within the next 30 days, and the prices have been reduced with this object in view.

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PUBLISHERS NOTES—(Continued).

Beginning a This is the season when a teacher finds time to plan for the fall work, a successful beginning being by far the most important thing toward which the direct efforts of the teacher are directed. It is not only important to secure a certain number of pupils who will be ready to begin their studies at the opening of the teaching season, but it is also necessary to have an immediate supply of teaching material ready for the particular needs of each pupil. It is not easy to anticipate all these needs with the utmost exactness, nor is it really essential to do so, but it is the part of wisdom to be prepared at least within certain definite lines; what one chooses in this respect has a far-reaching effect in promoting or retarding the teacher's as well as the pupil's interests.

The "On Sale Plan" so successfully conducted by this house makes for "planning" in this regard. Any teacher who indicates his or her actual or probable wants in the nature of instruction books, studies, pieces, etc., may depend upon receiving a specially selected assortment, all to be sent "On Sale" with the privilege of returning the unused portion at the close of the teaching season, the final settlement to be made at that time. Under this plan there is no initial expense and no obligation to pay for or keep anything not wanted or used in the season's work.

The experience of many years in making up "On Sale" packages enables us to handle this class of business to the utmost satisfaction of an immense number of intelligent and successful patrons. Aside from the conveniences guaranteed by the plan itself, the discounts are exceptionally liberal, and the character of our publications, designed especially for teachers' use, is such as to insure the acceptance of our materials for teacher and pupil. Old patrons need not be told of these things nor of the many reasons why this house stands so high in the estimation of teachers and pupils everywhere, but we wish to extend its influence also to those who have not yet taken advantage of our way of doing business.

The details of this plan are cheerfully furnished to any teacher making application, and this is a good time to apply.

Last month we published Summer a summer reading course designed to help our readers in their fight for advancement. If you can add to your income or to your usefulness as a teacher by reading any one or two of the books we recommended, you will find it a very profitable investment. Look over the list in the June *ETUDE* very carefully and thoughtfully and pick out the books that you desire. Write us at once, and we will give you full information as to price, as well as any special information you may desire about any of the books.

Send me another copy of "Thoughtful Diversions" by Spaulding. I think it fine for children.—Mrs. W. H. Pitt.

I have received the "Musical Poems" by Octavia Hudson, and I like it best I have seen for children.—Bertha Borg.

"Fables set to Music" also "Times and Rhymes" have been received. They are so pleasing to children that they naturally like them and wish to play them, hence a lot of reading and practicing music is created.—Clara L. Kiefer.

I have received "Musical Poems," and think it one of the best of the kind. I have also sent out for the pleasure and profit of my army of little boys who need all the brightness possible in their piano work.—Mrs. J. Henderson.

Most say I am more than delighted with "Piano's Method" and with "Piano's value to you." I have also sent out to my hand with which I am quite pleased.—Mrs. E. E. Fulton.

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TESTIMONIALS.

"Youthful Diversions" is just the book for the little ones. I have seen it. G. L. Spaulding understood their song loving nature.—J. A. A.

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I can say sincerely, I have never done business with a straighter house than Theo. Presser. It is a pleasure to do every way to deal with you.—Mrs. Sara J. Edmondson.

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I have received "Six Poems" by MacLachlan and am delighted with it. The texture of the paper, the type and general style are quite in keeping with MacLachlan's charming little book.—Mrs. Caroline K. Bunker.

"Youthful Diversions" has been received and I like it very much. It is so much toward getting the little ones interested.—Mrs. J. A. A.

I wish to express my appreciation of your "On Sale" plan as I don't know what teachers of the smaller towns would do, were it not for this.—Mrs. Lefroy Lap.

I find your house the most desirable from every point of view of any music house I ever dealt with and I like your editions of the smaller towns would do, were it not for this.—Mrs. Lefroy Lap.

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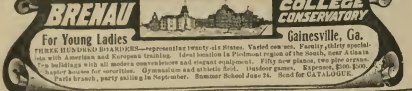
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THE MUSICIAN'S SUMMER.

BY CARL W. GRIMM.

There should be a time for all things, a time to work and a time to rest. We must rest in order to be able to work well. Therefore every day ought to have certain hours devoted to leisure or recreation. But it seems that the strenuous life of today requires of many teachers and students that they do all their work in one part of the year and their resting at another, this latter time being considered the vacation or recuperating time. Especially is this the case with those who live in the large cities. What a delight to leave those noisy streets and rush into the country to commune with Nature! After having been forced to stay for some time in a great city, every human being longs for the mountains, forests, lakes, rivers or streams. And how refreshing are such trips to the mind and body! Solitude is then often the best society, and after such retirement one returns strengthened for new work.

Those who live in small towns and have the advantages of beautiful country near at hand often feel the reverse and desire to spend their vacation time in the large cities, such a change is very beneficial, because it tends to enlarge the mind, at the same time affording them relaxation from their accustomed labor. Towns possess human interest and historical associations and are often beautiful too. Their museums of art and sciences are highly interesting and instructive. The vacation time is the best time for retrospection and for laying out plans for the coming season and preparing for it.

Many famous performers and singers prepare their repertory in vacation when they live in the country. If you have an aim in view to succeed in art you will not wait for comfort in the city, you possibly can, attend music teachers' conventions in order to meet fellow-teachers and exchange views and experiences with them. It will not do for a teacher to become isolated; it is apt to make him narrow-minded and old fogey. Intercourse with other teachers will undoubtedly show you better ways of solving vexing problems and help to cheer you up. During vacation time you make it a point to study other subjects than music, for example, the great works of history, biography or literature. Young teachers may find it a useful change to go to some summer school and improve themselves during the vacation time. Idling is not resting. There can be no enjoyment where indolence begins a purposeless to-day and looks forward to a planless tomorrow. We ought to free from doing nothing. It is a comfort to work hard during the season feel the necessity for a vacation as much as the teacher, and to such students the same advice how to spend the summer vacation can be given as to teachers. Serious pupils, who by their school studies are prevented from devoting as much time to music as they desire, often give more time to it during vacation. They increase the number of lessons and practice in the morning hours, really the finest and most refreshing of the whole year. If your teacher is going to be absent let him outline your work. When very young pupils stay at home during the summer it is never profitable to let them neglect the music practice entirely. They forget so much and it requires so much weeding out of bad habits afterwards that it is better to have them continue their lessons.

An hour's practice in the early morning is certainly not asking too much of young men, when they have the whole day for hard work and music study will not seem so hard to them as when they miss their lessons and school studies begin together after a long period of doing nothing. In piano playing the fingers have to be kept in

continual practice in order not to waste what they have acquired. A teacher who has been housed too much in his mind during the music season will work all the better after a change of occupation during the summer. But he ought to have leisure hours even in his busy season because only alternate work and rest can endure. "Life is not only for work, it is for one's self and one's friends."

A MUSICAL MOUNTAIN.

Few people of today, beyond the circle of old-time prospectors, know much about the musical mountain of the Truckee mining district in Nevada. It is situated on the Truckee River, as Pyramid Lake, and was discovered in 1867 by a party of prospectors. The mines in that vicinity create much excitement at the time, and the prospectors go gold ledges on the foot of the mountain, where they pitched their tents. Every evening, little after dusk, when all was still, the would hear proceeding from the mountain soft, mysterious strains in the tinkling of tiny silver bells, the seemed to make the whole atmosphere quiver as they floated over the camp and were waited far away until the distance, only to be followed by fresh gusts of sweet tones.

It was at length ascertained by investigators that the face of the mountain was covered with thin flakes of hard, crystalline rock. There were many beds of this rock, and it came apparent that the music was produced by the uniting and blending of the myriads of bell-like tinkling caused by the huge drifts of the rock, down the steep slope. That is heard after dark was unquestioned owing to the peaceful quiet of the night. Notwithstanding this rational explanation of the mystery, the Indians, freed many of the white campers, continue to believe that the magic notes of sweet sounds proceeded from some supernatural power within the mountain.—The Music World.

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"I use little meat, plenty of vegetables and fruit, in season, for the noon and if tired at tea time, take Grape-Nuts. I have gained weight, and feel perfectly nourished."

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Navy son, who is a traveling salesman, says nothing for breakfast but Grape-Nuts and a glass of milk. He is over 70, seems fully nourished. "Grape-Nuts and cream."

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STACCATO AND LEGATO.

Humor, Wit and Anecdote.

Some Funny Answers.

The result of an examination in musical knowledge in a well-known school.

Q. What is French pitch?

A. Hans and Bach had a certain pitch of their own, and each composer down the ages has had a pitch of his own.

Ans. The ravanstron was the origin of the violin.

Ans. Jan Kubelik and Leo Schulz are two well-known performers of the viol family.

Ans. Symphonies are small kettle-drums. They look like a cauldron, and are covered with leather.

Ans. The kinds of things done by a violin are pizzicato, legato and appoggiato.

Ans. The piccolo is used in drinking revels to imitate whistling wind. The oboe makes shepherd calls and yodelling.

Ans. Wagner wrote the Circle of the Niebelungen Ring.

Ans. There are 98 instruments in the Boston Symphony Orchestra, including the librarian.

Ans. The conductor of an orchestra must be able to play every instrument in the orchestra. He must work his way up through the second violins to the first violins, then to concert master and to conductor.

Q. What it means to hear a great orchestra?

A. It means a period of mystery and delight, where I float in realms of gods and dreams.—E. L. Wyun.

"Professor," said Mrs. Gaswell to the distinguished musician he had been engaged at a high price to entertain her guests, "what was that lovely selection you played just now?"

"That, madame," he answered, glancing at her, "was improvisation."

"Ah, yes, I remember now. I knew it was an old favorite, but I couldn't think of the name of it, to save me."—Chicago Tribune.

Walter Damrosch tells of a matron in Chicago who, in company with her young nephew, was attending a musical entertainment.

The selections were apparently entirely unfamiliar to the youth; but when the "Wedding March" of Mendelssohn was begun he began to evince more interest.

"That sounds familiar," he said. "I'm not strong on these classical pieces, but that's a good one. What is it?"

"That," gravely explained the matron, "is the 'Maiden's Prayer.'—The Harper's Weekly.

"And did he play well?"

"Well—my dear chap, he was simply immense. As he drove away from the hall two girls actually climbed onto the back of his carriage!"

"I suppose that's what the papers mean when they said he quite carried his audience away."—M. A. P.

Little Edith had just been to church for the first time.

"And what did you think of it?" asked her mother.

"I didn't like the organ very well," she replied.

"Why not?"

"Tause there wasn't any monkey with it."

"It would please me mightily, Miss Stout," said Mr. Mugley, "to have you go to the opera with me this evening." "Have you secured the seats?" asked Miss Vera Stout.

"Oh! come now," he protested; "you're not so heavy as all that!"—The Catholic Standard and Times.

One of the leading tenors in Moscow was called upon to sing an opera in which one note was much too high for him, but he got a man in the orchestra to come in just at the right time and supply the note. In exchange the tenor was to take his place to supper. The plan was answered well, the applause was loud, but the tenor forgot all about the supper. Next time he sang the opera he went to the front of the stage, put his hand on his heart, and opened his mouth as wide as he could. His discomfort was great when the expectant hush was broken by a voice from the orchestra saying, "Where's my supper?"—Dundee Advertiser.

Mrs. Ary: "Are you going to hear Herr Brummer's famous Berlin orchestra next Thursday?" Seventy-five pieces.

Mrs. Mode: "No, I was going; but I am fortunate long programs."

Met with in the drawing-room, a certain German professor is an entertaining old gentleman. To him, recently, a lady said, when one of his compositions had been just rendered by one of the guests, "How did you like the rendering of your song?" replied the professor. "I did not know him."—Tribune.

Hiram (in New York restaurant, as orchestra starts): For the land's sake, Now, what if you 'pose that band is playin' fer us?"

Mandy (sarcastically): My, ain't we green! Hiram Hubble, you keep right on eatin', an' when the leader us outfit passes his hat around, don't you give him a darn penny, er you'll hear from mel—Tom and Country.

The bill collector turned away. And asked, with an angry snort: "Why is it that, though Art is long. This artist is always short?"—Chicago Tribune.

"I want to hear 'Il Trovatore' last night."

"Fine opera."

"Oh, shucks! Man, the hand organs have been playing them tunes for years. I recognized 'em all."—Washington Herald.

"Now, here," said the proprietor of the musical comedy.

"What is it?" inquired the stage manager.

"Last night you gave the last act first. Probably nobody noticed it, but it shows lack of system. Don't let this occur again."—Washington Herald.

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Ideas for Music Club Workers

By MRS. JOHN A. OLIVER

(Press Secretary National Federation of Music Clubs)

The St. Cecilia Society of Grand Island, Nebraska, followed a recent interesting concert with a beautiful entertainment and celebration of President's Day, which occurs on March 10th. Local characters represented members of the International Federation of Musical Clubs, and the location was supposed to be Boston, where the convention was being held. Characters represented were Miss Spearmin, Josiah Quincy, Mayor of Boston (welcoming the guests), Mrs. Ewel of California, Lady Evelyn Murphy Ryan from Ireland, Miss Brown of Philadelphia, Miss Cho Cho San of Japan, and Miss Yelksi Shriekofferoof of Russia. Altogether the program was one which gave cause for great merriment and was thoroughly enjoyed by every one present.

In a report from Colorado there are five clubs reported as doing great work in the way of bringing artists, training choruses, doing concert work and special study. Among those reported is a very small club, the Monday Musical, at Pueblo, Colo., whose membership is only twelve, consequently cannot do much on the bringing of expensive artists, but the Pueblo Club is wide awake to the philanthropic work needed by the little band, and for the past year has, by combined effort, done what other clubs could not do. It is possible for the children in two very large and very poor families to attend school regularly. The little club has also subscribed to the local settlement work and the Federation Loan Fund for supporting girls. In the near future this energetic club will give a MacDowell memorial afternoon.

A CHILDREN'S CLUB PROGRAM ILLUSTRATED BY GAMES.

The teacher is always obliged to remember that the child must play in all things. It is always most pronounced in healthy children. Children do not like the formal, except when they are imitating their elders. They love a frolic, and if play can be directed toward educational purposes much good may be accomplished. Watch the delight with which a kitten instinctively chases a ball and you will have an animal symbol of the force of play. A recent report given by the Massachusetts ETUDE reader, was made interesting by illustrated numbers which are sure the little tots must have appreciated very much. Teachers may readily invent little plays to illustrate pieces, and we are sure that they will be accordingly repaid for their pains.

Her description of her games follows: "I am sending you a copy of a program, I think it may be of some interest to you in giving hints to teachers."

"I have had THE ETUDE for some years and found it very interesting, and have benefited by it in many ways. Many of the numbers on the program were taken from THE ETUDE. I don't suppose this program varies in form from the ordinary recital, other than the illustrated numbers."

"The first number illustrated, 'London Bridge,' by Paul Lawton, was played by a little girl, and about twelve little girls played the game on the stage at the same time."

"The second illustrated number, 'The Gingerbread Dolls,' by Karl Kleber, was done in the same way; eight little girls, dressed in brown cabbage costumes, marched forming several figures."

"The Gnome King," by Karl Kleber, was given by six boys dressed in gray costumes, the girl being dressed as a witch.

"The Mill at Sans Souci," by H. Necke, had several boys and girls in Dutch costumes and a Dutch mill.

"The Village Gossip," by Georges Bull, represented an afternoon tea party. The girls gossiping to their hearts' content.

"Jack O' Lantern," by Krogman, the children all marched with lighted lanterns, the lighted lanterns being turned off. "In the Indian Camp," by C. W. Cadman, we carried out the idea of a camp as far as possible, the boys and girls being dressed as Indians, and just as the music the braves gave a war-whoop and danced around the camp fire.

"Vesper Chimes," by Wilson G. Smith, we had arranged for piano, organ and bell, and gave a tableau representing Millet's painting 'The Angelus.'

"Hail Columbia" was given as a duet for violin and piano, the boy (violin) being dressed as Uncle Sam, and the girl (piano) dressed as Liberty.

The last was 'The Star Spangled Banner,' the children marched in their various costumes with flags, at the last forming a square with Liberty and Uncle Sam in the center. As they sang the last strain of 'The Star Spangled Banner' gave three cheers and saluted with their flags.

"All the numbers on the program were given in costume, representing as nearly as possible the title of the piece."

"The artist is the child in the fable, every one of whose tears was a pearl. He who does not cry, a cruel stepmother, beats the poor child the harder to make him shed more tears."—Helen.

"Make once more the sacrifice of all sacrifices for thy art."—Beethoven.

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